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CATALOGUE OF TEXTILES FROM BURYING-GROUNDS IN EGYPT

VOL. III. COPTIC PERIOD

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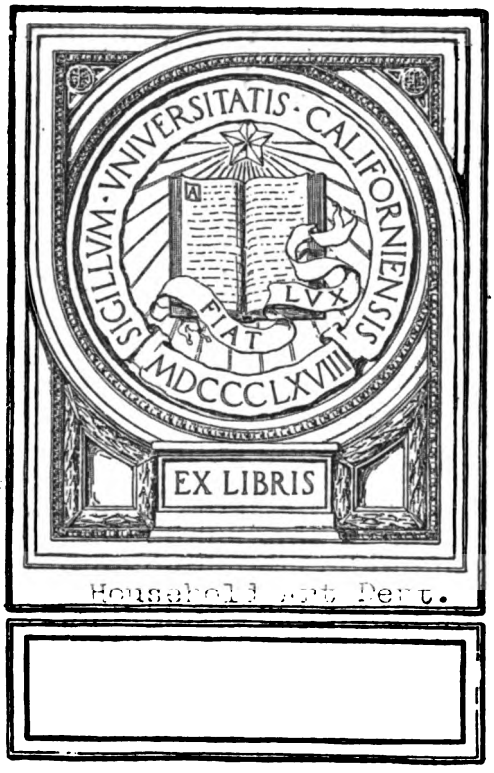

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794. Linen Tunic with woven silk ornaments.

Frontispiece]

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VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF TEXTILES

CATALOGUE OF TEXTILES FROM BURYING-GROUNDS IN EGYPT

VOL. III. COPTIC PERIOD

By A. F. KENDRICK

UNIV. OF CALIFORNIA

LONDON: PUBLISHED UNDER THE AUTHORITY
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NOTE

THE third, and last, volume of the Catalogue of stuffs from burying-grounds in Egypt carries the story to the beginning of the Muhammadan period. A few stuffs are included which may have been made after the Arab conquest in A.D. 640, but were not affected by it in design or method of production. The Muhammadan stuffs, though of great interest and importance, may be better studied in conjunction with a few other textiles of their style and period made elsewhere in the Muhammadan world.

The first volume contains a brief account of the sites where the stuffs were found, and particulars in regard to methods of burial.

The list of useful books prepared by Mr. Van de Put for the first volume is reprinted here, with additions bringing it up to date. Mr. Stephen Gaselee has very kindly read through the proof, and suggestions made by him have been incorporated, as in the case of the first and second volumes.

A. F. KENDRICK.

NOVEMBER, 1922.

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VOLUME III.—COPTIC PERIOD

INTRODUCTION

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THE use of the term Coptic is appropriate, and even inevitable, in classifying the stuffs from Egypt, but the problem of the limits within which it may be suitably used has peculiar difficulties. The term is often collectively applied to the whole of the stuffs from the burying-grounds except those produced for the Arab invaders, and yet if the nationality of the craftsman, as well as the locality of production, is to settle the question, the stuffs of the Muhammadan period have a better claim to be designated as Coptic than the earlier Græco-Roman stuffs. For the latter, the people of Greek race among the population must have had a considerable share of responsibility. The former were undoubtedly the work of native craftsmen employed by the invaders, at a time when the Greek element had become much weaker.

The Copts were native Egyptian Christians, and their name was derived from the Arabic version of the Greek word for Egypt.[1] At the time when the stuffs described in the following chapters were woven the Græco-Roman element in the population was fast losing, if it had not already lost, its separate identity; and the race of the Copts was even then purer than it has since become. The formation of the Coptic style was a gradual process, but the general tendency is unmistakable. Old motives are still to be traced, although in course of time they became so changed as almost to evade recognition.

[1] ΑΙΓΥΠΤΟC; the abbreviation Qibt (= Copt) survived into the Muhammadan period as the name of the inhabitants of the country. Strzygowski (Cairo Mus. Cat., Koptische Kunst, p. xvi) defines Coptic as a mixed style, the work of a hand trained in the Egyptian tradition reproducing Greek figures and Syro-Hellenistic ornament. He does not require in it any Christian element. Maspero sees in it a new Egyptian art, the outcome of a new religion, and characterises it as a provincial branch of Byzantine art. Gayet (L'Art copte, p. 1) dates Coptic art between the 4th and 7th centuries, and describes it as the work of Christians. Wladimir Bock places its beginning at the definite establishment of Christianity, towards the middle of the 4th century.

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The pagan gods, as such, are gone. Bible characters and Bible scenes make their appearance.[1] Coptic, which is written in Greek characters, with a few additional signs derived from Egyptian, almost entirely replaces Greek in the inscriptions. Traces of the art of the neighbouring parts of Asia become more pronounced.

To sum up, three main influences may be marked in the designs of these "Coptic" stuffs. The first is that of the earlier Græco-Roman ornament, which is to be seen, more or less obviously, in the border-patterns and other decorative details, or occasionally in the figure-subjects. The next is that of the art of Hither Asia, most plainly discerned in the mounted bowmen hunting wild animals, and in other patterns copied from the woven silks.[2] The last and most potent influence is that of the Christian religion, which supplied an entirely new range of subjects, such as Bible scenes and characters and the figures of saints. These are often so obscurely rendered as to elude individual identification. Such influences must not be taken, however, as explaining everything. Change from within, due to the march of the times and the incessant flux of the human spirit, never more potent than in those centuries, must account for much.

When the various considerations enumerated above are taken together, the solution of the chronological problem involved becomes a far less difficult task than it appears at first sight. The 6th century must have ushered in the epoch when Græco-Roman ornament had reached the last stage of obscurity and debasement, when the pagan gods had finally given way before the new religion, and when imported woven silk ornaments provided new motives. The special characteristics were fully developed in the two following centuries. By the 9th century Muhammadan intolerance of figure representations would begin to have its due effect. Moreover, by that time the

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In addition to the examples with Biblical scenes described below, the following may be mentioned:—Adoration of the Magi (British Museum, Guide to the Early Christian . . . Antiquities, 1903, Fig. 63); Sacrifice of Isaac (Lyons Museum, R. Cox, Soieries, PLATE XI; Coll. Miquel y Badia, Pasco, PLATE IX); Joseph's Dream (Trèves Museum, O. von Falke, Seidenweberei, 1913, Fig. 24); Virgin and Child, and Flight into Egypt (Forrer, Frühchristl. Alterthümer, PLATE XVII, 1, 4); Crucifixion (*Ib.* XVIII, 3).

Even to those who are unable to accept the view that these silks were imported into Egypt, the Asiatic source of the designs can hardly be a matter of doubt.

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Copts were already weaving stuffs for the Arabs, and by the 10th century there is a definite Muhammadan style of ornamentation, influenced by the Asiatic regions, whence the Arabs derived so much of their art. As regards texture and materials, thinner stuffs came into use, and silk replaced wool for the embroidery or tapestry decoration.[1]

Such considerations point to the conclusion that the class of stuffs with which we are for the present concerned must have been made, for the most part, during the 6th, 7th and 8th centuries. If there are any of later origin in the Museum collection, it appears impossible, in the present state of knowledge, to single them out. We must look to future excavations and research to help towards a fuller understanding of the question.

The order of arrangement in the following chapters is roughly on the lines of that adopted in previous sections of the catalogue. The tunics, either complete or so far preserved as to show what the whole garment was like, are described first. The subdivisions in the three following chapters are somewhat arbitrary, being devised less in the interests of scientific classification than for convenience of study. As a consequence, the tapestries copied from silk weavings are described before the silks themselves. Again, the partition between the stuffs described in the third and fourth chapters almost breaks down at times, although their consideration as separate groups helps to make the whole subject clearer. The embroideries and the dyed stuffs, each forming an important subdivision, are separately described in the two following chapters. The silk weavings are dealt with in the last chapter.

[1] The fabrics of the Muhammadan period have not the unique character of the stuffs described in the present volume and in the two preceding ones, and it is proposed to include them in a future catalogue describing other Muhammadan stuffs as well.

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I.—TUNICS AND LARGE CLOTHS

IN the make-up of the tunics described below there may be traced a further development of the tendencies already noticed in those of the transitional period, described in the second volume of this catalogue. The restrained and measured plan of the earlier Græco-Roman tunics was already by that time giving place to a less careful disposition of the ornament. This process of change reaches its final limits in the tunics now to be described. They are less shapely and less carefully put together, and the decorations are ill-formed and clumsy. A brilliant effect of colour and a more unrestrained scope of decorative form are substituted for the traditional balance and proportion of the earlier ornament. The shoulder-bands, as a rule, are broad, with irregular pendent roundels; the panels at front and back and on the shoulders are large and generally rounded, though sometimes square. Sleeve-panels, cuff-borders and neck-borders are used, and occasionally there is a broad band of tapestry along the lower edge, wide enough to touch the ends of the shoulder-bands.[1] The neck-opening, as a rule, is no longer a horizontal slit, but is cut away into a deep oval (No. 624) or oblong (No. 619), both before and behind. The general arrangement of these tunics should be compared with that of the linen tunic with woven silk ornaments described in the last chapter of this volume.

The first example described below (No. 617) is little more than a fragment, but we know the form of the whole, and on account of its interest as a link with older work it is given a place among more complete garments. It is the earliest in style of those included in this chapter, retaining some of the characteristics of the previous time. The ornament, which is woven in one piece with the ground, is carefully spaced out, though in a late fashion, and the figures on

[1] *See* No. 625; the band touches the front and back panels in No. 626.

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the bands and panels are derived from Græco-Roman models. The neck is a straight slit. The second (No. 618) is a remarkable piece—a jumble of earlier and later motives. In its complete form the purple ground and elaborate polychrome decoration must have presented a striking appearance. The neck is cut away. The third and fourth (Nos. 619 and 620) are typical of the Coptic style; these are two of the most rare and remarkable garments found in the burying-grounds. The others show various methods of arranging the ornament at this period.

It will be noticed that the ornamentation of the tunics described below is for the most part applied, and it is beyond doubt that the usual practice by this time was to weave the ornamental panels separately for subsequent application. The warps were of linen, as a rule. The first two pieces described below (Nos. 617 and 618) have woollen warps, as well as several others which have a place in this volume. There are also numbers of instances, which will easily be found, where the tapestry ornamentation is actually woven on the warp threads of the garment. The last specimen described here (No. 627) appears to have served as a hanging rather than as a garment, until the time when it came to be used as a wrapping for burial.

617. PANEL from below the neck of a tunic, tapestry-woven throughout, in coloured wools. The two shoulder-bands are in dark blue, with an inner apple-green ground covered with figures riding on sea monsters in colours. The small pendent roundels each contain a similar figure. The bands are united by a narrow plain border at the neck. The ornament is outlined by a running-wave pattern and edged with an undyed border. The ground of the tunic is red. The neck opening is worked over with red woollen thread.

From Akhmîm. 6th century. PLATE I.

Size, 12 in. by 14 in. Given by Sir William Lawrence, Bart., in 1917.

Formerly in the collection of Field-Marshal Lord Grenfell, G.C.B. Other portions of the tunic were in the same collection, as follows:—A roundel from the shoulder, another from the front or back, and a horizontal border with returned ends terminating in small roundels, for the lower edge. All these were similar to the panel described above, except that amongst the figures riding on sea monsters were others on horseback.

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618. FRONT OF A TUNIC, tapestry-woven in coloured wools and linen thread on woollen warps. The ground is purple. Down the front run two broad vertical bands, and enough of the tunic is preserved to show that these were continued over the shoulders and down the back. The bands are in red, and are each covered with five large roundels and smaller intervening half-roundels in pairs. The former contain various designs in colours on a linen ground, as follows :—(1) Two centaurs holding a basket of fruit between them—a seated woman and a winged boy above ; (2) a vine with three boys, one of whom apparently rides on the back of a bird ; (3) a lion hunt ; (4) two horses and two figures above (? in a chariot, or riding on the horses) ; (5) three figures and a flying boy ; (6–10) these are each divided into four quadrants containing baskets of fruit and floral ornament ; in the middle of one of the roundels is a boy, and of another an animal. The half-roundels contain floral ornament in colours on a linen ground, and are all approximately alike. A border down each side of the bands contains a wavy floral stem. Two narrow and inconspicuous stripes descending a short distance from the neck represent the shoulder-bands (*clavi*) of the Græco-Roman tunics. The neck is shaped into a curve and edged with an applied border of tapestry having a pattern of small lance-head leaves in linen thread on a red woollen ground.

Site unrecorded. Probably 6th century. PLATE II.

Size, 4 ft. 10 in. by 20 in. Purchased under the bequest of the late Francis Reubell Bryan in 1917.

This example is significant as a register of design-motives which must have been near their final disappearance when the tunic was woven. The craftsman used them merely as a medium for the polychromatic effect which was his chief aim.

619. LINEN TUNIC, with applied tapestry-woven ornaments in coloured wools and undyed linen thread on linen warps. They are as follows :—(1) Two shoulder-bands containing animals, birds and floral ornament, with large pendent medallions, each enclosing two animals with a tree between ; (2) two large roundels below and two on the shoulders, each containing a pair of figures surrounded by ornament like that on the shoulder-bands ; (3) two large oblong

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panels on the sleeves; each has a central compartment containing a medallion with two birds under a tree, and birds in the spandrels; to both right and left are two compartments, one containing a seated figure and the other a plant device with birds; (4) two narrow bands at the cuffs, each containing two medallions of floral ornament with human figures and birds in the intervening spaces. All these ornaments have triple borders. The inner consist of scrolls ending in animals' heads, the middle of floral forms, and the outer of stripes in polychrome. A small tapestry band sewn across at the neck has a standing figure. The tunic is the same at back and front.

Site unrecorded; probably Akhmîm. 6th—8th century.

PLATE III.

H., 4 ft. 2 in.; W., 3 ft. 5 in.; diam. of roundels, 12 in.; W. of shoulder-bands, 5½ in. Acquired in 1891.

620. TUNIC of red wool, with narrow white vertical stripes at the sides and below the neck; it has applied tapestry-woven ornaments in coloured wools and undyed linen thread on linen warps. They are as follows:—(1) Two shoulder-bands with standing figures, floral devices and busts; the large pendent medallions each contain a half-length figure; (2) two large roundels below and two on the shoulders, each containing a seated figure in the middle, surrounded by floral ornament partly issuing from four vases; (3) two large oblong panels on the sleeves, each containing a seated figure within a circle in the middle, and floral ornament and busts to the right and left. All these ornaments have borders of floral stems on a white ground, with a geometrical edging on either side in polychrome. A small tapestry band, sewn across at the neck, has pairs of birds in circles.

Site unrecorded; probably Akhmîm. 6th—8th century.

PLATE IV.

H., 4 ft. 3 in.; W., 4 ft.; diam. of roundels, 14 in.; W. of shoulder-bands, 5 in. Acquired in 1891.

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621. LINEN TUNIC (incomplete) with two shoulder-bands and a broad band along the lower edge of tapestry-weaving in wool and linen thread on linen warps. On the shoulder-bands are mounted huntsmen, some spearing wild animals, others with bows (?), between borders of heart-shaped blossoms. The lower band has large star-shaped panels enclosing circles filled with slender floral stems and surrounded by plant devices. In the intervening spaces are floral stems. On the shoulders are two fragments of fine tapestry-work in coloured silks, with figures and floral devices. A small tapestry band in wool and linen, sewn across at the neck, has a diaper of leaves in colours on a black ground.

Site unrecorded. 6th—8th century. PLATE V.

Size, 4 ft. 3 in. by 3 ft. 3 in.; W. of shoulder-bands, 4½ in. Given by Robert Taylor, Esq., in 1900.

622. PORTION OF A LINEN TUNIC, with two shoulder-bands tapestry-woven in coloured wools and undyed linen thread on linen warps. The latter contain mounted huntsmen attacking lions with lances and swords. The two pendent ovals, still preserved on one side of the tunic, each enclose a tree with an animal (drinking ?) on either side. The background is red. The borders all round consist of heart-shaped blossoms and leaves on a white ground, edged with geometrical ornament in polychrome.

Site unrecorded. 6th—7th century. PLATE V.

Size, 4 ft. 2 in. by 20 in.; W. of shoulder-bands, 3 in. Given by Robert Taylor, Esq., in 1900.

The neck opening is of oval form, with no borders remaining. The lower part of one side and the sleeves are missing.

623. LINEN TUNIC, with roundels and shoulder-bands tapestry-woven in coloured wools and undyed linen thread on linen warps. Two roundels on the shoulders and two on the front remain. All alike contain scenes in the Story of the Patriarch Joseph. In the middle, in a small circle, is Joseph's Dream; he lies asleep: above him are the sheaves. Around are various scenes in his life, among which the following may be identified:—He is sent to his brethren

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by his father; he is put in the well; he is sold to the Midianites; the departure of the Midianites. The shoulder-bands contain repetitions of the same scenes, with other groups as well. The two pendent ovals, still preserved on one side of the tunic, each enclose a group of figures. The background is red. The borders all round consist of heart-shaped blossoms and leaves on a white ground, edged with geometrical ornament in polychrome. One of the two neck-borders has a horseman spearing an animal and another horseman below. The tapestry threads of the other border have mostly perished.

Site unrecorded; probably Akhmîm. 6th—8th century.

PLATE X.

Size, about 6 ft. by 2 ft. 8 in.; diam. of roundels, 9 in.; W. of shoulder-bands, 4 in. Acquired in 1886.

The sleeves and the two roundels and pendants on one side of the tunic are missing. For roundels with scenes from the Story of Joseph, *see* Strzygowski, Orient, Fig. 44; O. v. Falke, Seidenweberei, Fig. 24. The first is in the Golenischev collection at Petrograd; the other is in the Museum at Trèves. The order of the scenes on the tunic roundels is downwards to the left, the same as the Trèves example, but in the reverse order to that at Petrograd.

624. LINEN TUNIC (incomplete), with two shoulder-bands, a broad band along the lower edge and a narrow border at the neck, all tapestry-woven in coloured wools and undyed linen thread on linen warps. The shoulder-bands have vine branches growing from a central stem, with repetitions of a man and a horse, each alternately to the right and left of the stem, facing one another. In some cases the man apparently holds a large bunch of fruit; in others he has two bunches hanging from a yoke across his shoulders. The ground is red. The borders all round have a row of discs on a dark brown ground. The broad band below (much decayed) has foliated designs in red on a black ground. The neck-borders have human figures and other ornament on a dark blue ground. There are also traces of square panels above the bottom border.

Site unrecorded; probably Akhmîm. 6th—8th century.

Size, about 5 ft. 9 in. by 3 ft. 2 in.; W. of shoulder-bands, 4 in. Acquired in 1886.

The sleeves and most of one side of the tunic are missing.

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625. PORTION OF A LINEN TUNIC, with parts of two shoulder-bands, two squares and a lower border, all tapestry-woven in coloured wools and linen thread on linen warps. The upright bands have each a row of circles containing men struggling with lions, or lions attacking antelopes. Smaller intervening circles contain birds, and to the right and left of these are floral devices of triangular form. The background is red; that of the medallions is alternately red and orange. There are double borders of floral forms and geometrical ornament in polychrome. The lower band has a row of large circles, each enclosing two horsemen attacking a lion with spears. Smaller intervening circles contain busts, with triangular floral devices above and below. At the extreme right is a nude standing figure. The square panels are incomplete; each contains a circle enclosing two horsemen spearing a wild animal, and birds in the spandrels. The circles on the lower band and the squares are outlined by interlaced floral and geometrical ornament. The ground is red.

From Akhmîm. 6th—8th century. PLATE VI.

Size, 3 ft. 6 in. by 3 ft. 3 in.; W. of shoulder-band, 7 in. Acquired in 1887.

One side only of the tunic is preserved, and the upper part of that is missing.

626. PORTION OF A LINEN TUNIC, with parts of two shoulder-bands, two square panels and a broad border along the lower edge, all tapestry-woven on linen warps. The shoulder-bands, of very fine texture, are woven in bright-coloured silks with figures (in chariots?), animals and birds, all rendered in an obscure angular convention. The rest of the tapestry-work is in coloured wools and undyed linen thread. The lower border has three large circles containing:—(1) A figure (saint?) on horseback holding a long spear (?) in one hand and a globe in the other, with a standing figure on each side; (2) two figures standing by a lake on which is a man in a boat (repeated twice); (3) a man with two large hounds in leash amid trees. The circles are outlined by a row of heart-shaped floral forms, edged by interlaced and geometrical ornament, and are connected by small circles formed by bands of similar design. The intervening spaces contain large floral devices of shaped triangular form. The square

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panel on the right contains a semicircle with an adaptation of the subject in the last circle of the lower band, and, to the right, two winged figures beneath a tree, in which are two birds. The subject within the semicircle on the other square is undecipherable. The ground throughout is red.

Site unrecorded. 6th—8th century. PLATE VI.

Size, 2 ft. 6 in. by 3 ft. 5 in.; W. of broad border, 12 in. Given by Robert Taylor, Esq., in 1900.

The pattern of the silk shoulder-bands appears to be later in character than that of the other tapestry-work; possibly they may be an 8th or 9th century addition to an earlier tunic; the use of silk rather than wool is to be noticed.

627. HANGING, tapestry-woven throughout in coloured wools and undyed linen thread on linen warps. It has a broad horizontal band of woven ornament, with scenes as follows:—1 and 7, a huntsman on horseback attacking a lion, within a circle; 2, 4, 8 and 12, two figures seated on thrones (?) and a group of attendants standing behind; 3 and 9, a figure on horseback and two busts (?) above, within a circle; 5 and 13, a figure on horseback wearing a cross, and two standing figures behind, within a circle; 6 and 10, a group of three figures, two apparently seated; 11, a figure on horseback, within a circle. This band is bordered above and below by three stripes, two containing geometrical ornament and the third having a wavy band from which issue stems ending in animals' heads. Lower down is another stripe, not continuous, with a row of wedge-shaped devices. A corresponding stripe above contains Coptic characters. Along the bottom is embroidered a series of triangular forms, crosses and finials in wool and linen threads, the former chiefly black. The ground of the hanging is red, with woven horizontal stripes of undyed wool disposed so as to form borderings to the ornamentation.

Site unrecorded. Probably 8th century. PLATE VII.

Size, 2 ft. by 7 ft. 9 in.; H. of figures about 7 in. Acquired in 1891.

The stripes with the animals' heads are similar to those on Nos. 749, 686, 734 and others in the collection.

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II.—TAPESTRIES COPIED FROM SILK WEAVINGS.

THE stuffs designated as Coptic in this catalogue may be recognised fairly easily as a class apart. In the brief general summary of their characteristics, given in the introduction to this volume, it was pointed out that the influence of the art of Hither Asia may be clearly seen in some of them. The tapestry-weavings showing this influence dominating the designs are described in the present chapter. Taken together, they form a group of considerable interest. Mounted bowmen and spearmen in pairs, the well-known hunting subjects of Persian art, are here placed first; then follow the oriental tree forms with animals or birds to the right and left in pairs. Both these motives are generally grouped in circles, and where the design is repeated the spaces intervening between the circles are filled with the characteristic floral forms found with such designs. Last are placed the trellis patterns, each space enclosing a small conventional form. This classification will facilitate comparison with the fine woven silk stuffs which are described in the last chapter of this volume, and there can be no doubt that those silks provided the models for the tapestry weavers. Many of the designs are actual copies of those stuffs, rendered with as much accuracy as the skill of the weaver and the nature of the materials and the technique permitted.

It should be particularly noticed that the balancing of the design, by duplicating the motives in a reversed direction, so convenient for ordinary loom weaving, is reproduced in the tapestry-work, where it is of no advantage to the weaver. Imitation is also shown in the simple colour schemes of the tapestries. They are frequently in two colours only, like the majority of the silks.

Comparisons of the tapestry-weavings with the silk fabrics they imitate may easily be made within the compass of the Museum collection. There is one group, however—the silk stuffs found in

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considerable numbers at Antinoë, and hardly at all elsewhere—for which it will be necessary to look farther afield. There are very few examples from that site in the Museum. Most of them are in the museums of France, and the collections at Lyons and Paris again show how closely the tapestry-weavers copied the very fanciful designs of these silks from Antinoë.[1]

In regard to the date of the tapestry-weavings described below, we are pretty safe in considering them to be contemporary with the silk panels they imitate. Most of them must thus be assigned to the 6th or 7th century.

628. BAND from the lower edge of a linen tunic; tapestry-woven in red wool and undyed linen thread on linen warps. Row of circles, each enclosing two huntsmen on horseback shooting arrows; beneath each horse is a hound and a wild animal. The circular bands are covered by foliated stems. In the intervening spaces are symmetrical plant devices.

From Akhmîm. 6th—7th century. PLATE VIII.

Size, 7 in. by 3 ft. Acquired in 1887.
Similar to No. 629. Panel somewhat similar in the Lyons Museum (Cox, Soieries, PLATE II). For huntsmen, *cf.* woven silk panel, No. 821; for intervening plants, *cf.* No. 798.

629. BAND from the lower edge of a tunic; tapestry-woven in red wool and undyed linen thread on linen warps. Two circles, each enclosing two huntsmen on horseback shooting arrows; beneath each horse is a hound and a wild animal. The circular bands are covered by foliated stems. In the intervening spaces are symmetrical plant devices.

From Akhmîm. 6th—7th century. PLATE VIII.

Size, 9 in. by 22 in. Acquired in 1888.
Similar to No. 628.

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[1] *See* R. Cox, Soieries d'Art, PLATE XX–XXII; E. Guimet, Portraits d'Antinoé, PLATES V–VIII, XI. There are specimens at Lyons with birds' heads, winged horses, palmettes, ducks, etc.

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630. BAND from the lower edge of a linen tunic; tapestry-woven in red and black wool on linen warps. Circles and semicircles, each enclosing two huntsmen on horseback; beneath each huntsman in the complete circles is a wild animal and a hound. The circular bands are covered by foliated stems; the bands of the semicircles are broken up by zig-zag lines. Rosettes in the intervening spaces. The ground has faded to a rusty brown.

From Akhmîm. 6th—7th century. PLATE VIII.

Size, 9½ in. by 2 ft. 7 in. Acquired in 1888.
Similar to No. 634. *Cf.* also silk panels, Nos. 812, 813, 821.

631. BAND from the lower edge of a tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. A row of circles separated by pairs of semicircles. Two of the former remain; one contains a figure (David ?) wrestling with a lion, with other animals (sheep ?) around. The second (incomplete) shows a youth or child and a man standing before a seated figure (David brought before Saul ?). The semicircles each contain two horsemen. The circles are outlined by double bands, the inner one covered with foliated stems and the outer one with scale ornament. The semicircular bands are covered with scale ornament. Small rosettes in the intervening spaces.

From Akhmîm. 6th—7th century. PLATE VIII.

Size, 8 in. by 2 ft. Given by Sir C. Purdon Clarke, C.V.O., C.I.E., in 1887.
The subjects recall the hunting scenes of pagan antiquity.

632. PORTION OF A DEEP HORIZONTAL BAND from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Large circle enclosing three nimbed figures (the Holy Family ?) on a red ground. Two halves of white barbed quatrefoils (the intervening devices between the repeated circles) with floral ornament, still remain.

From Akhmîm. 6th—7th century. PLATE IX.

Size, 10 in. by 13 in. Acquired in 1886.

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633. PORTION OF A DEEP HORIZONTAL BAND from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Fragment of a pattern of large circles with human figures, animals and plant forms arranged around a barbed quatrefoil. The circles are outlined by bands of heart-shaped floral ornaments and are united by a small roundel similarly outlined. Large floral devices fill the intervening spaces. The ground is red.

From Akhmîm. 6th—7th century.
Size, 11 in. by 11 in. Acquired in 1887.

634. SQUARE PANEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A pair of mounted huntsmen, each spearing a wild animal and accompanied by a hound, enclosed within a circle, on a dark green ground. Border of floral stems on a white ground. The spandrels are red, and in each is a quarter of a barbed quatrefoil containing floral ornament. The panel has an outer border of scrolls ending in animals' heads in yellow on a dark brown ground.

From Akhmîm. 6th—7th century. PLATE IX.
Size, 11½ in. square. Acquired in 1891.
Cf. No. 635.

635. SQUARE PANEL from a tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Pair of mounted huntsmen, each spearing a wild animal and accompanied by a hound, enclosed within a circle. Guilloche border to the circle, and animals in the spandrels. The ground within the circle is dark green and that beyond is red.

From Akhmîm. 6th—7th century.
Size, 7 in. by 8 in. Acquired in 1886.

636. ROUNDEL from a tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Two mounted bowmen with animals beneath. A conventional tree occupies the background. Double border of scrolls and geometrical ornament. The ground is red.

From Akhmîm. 6th—7th century. PLATE X.
Diam., 8 in. Acquired in 1887.

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637. PORTION OF A HORIZONTAL BAND from the lower edge of a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing female figures, each holding a rod in the right hand and a circular disc (?) in the left, alternating with radiating floral devices within white circles and separated from them by tree forms. The ground is red.

From Akhmîm. 6th—7th century. PLATE VIII.

Size, 4 in. by 3 ft. 2 in. Acquired in 1886.

638. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in red wool and undyed linen thread, with borders in purple and black wool, on linen warps. Three oval panels outlined by leafy stems. The uppermost oval contains two men on horseback and a tree between; in the next are two men on horseback, and in the third are two horses with a tree between. Borders of geometrical pattern.

From Akhmîm. 6th—7th century.

Size, 1 ft. 4 in. by 4½ in. Acquired in 1886.

639. ROUNDEL from a yellow woollen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A lion and two birds on either side of a conventional tree, on a red ground. Wavy foliated border on a red ground, edged by a geometrical band in purple and green. A fragment of the tunic remains.

From Akhmîm. 6th—7th century. PLATE X.

Size, 8 in. by 9½ in. Acquired in 1886.

640. LINEN CLOTH, with four applied roundels, tapestry-woven in coloured wools and undyed linen thread on linen warps. Each contains two lions on either side of a tree, on a red ground. At each end of the cloth are two triple dark blue woollen stripes and a plain fringe.

Site unrecorded. 6th—7th century. PLATE X.

Size, 3 ft. 9 in. by 21 in.; diam. of roundels, 3½ in. Acquired in 1891.

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641. Two Panels from a tunic; tapestry-woven in red wool and undyed linen thread on linen warps. Each has a pair of horses symmetrically placed with a conventional tree between, enclosed by a circle decorated with plant forms. With these are two tapestry fragments with floral ornament in red and black wools.

From Akhmîm. 6th—7th century. Plate XI.

Each panel, about 4 in. by 4 in.; each fragment, about 2 in. by 3 in. Acquired in 1887.

642. Roundel from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. A conventional tree, on the branches of which are four quails, symmetrically disposed on a red ground. Border of heart-shaped floral forms on a white ground, edged by two bands of geometrical ornament.

From Akhmîm. 6th—7th century. Plate XI.

Diam., 8½ in. Acquired in 1891.

643. Leaf-shaped Panel from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. A conventional tree, amid the branches of which are two pairs of birds, on a red ground; narrow guilloche border on a dark green ground.

From Akhmîm. 6th—7th century. Plate XI.

Size, 10 in. by 12 in. Given by Dudley B. Myers, Esq., in 1900.

644. Oblong Panel from the cuff of a linen tunic; tapestry-woven in coloured wools (now almost entirely perished) and undyed linen thread, on linen warps. Four animals symmetrically placed amid the stems of a flowering plant.

From Akhmîm. 6th—7th century.

Size, 4¾ in. by 6 in. Acquired in 1887.

645. Square Panel from a tunic; tapestry-woven in coloured wools and undyed linen threads on linen warps. Radiating floral device on a star form enclosed within a lozenge-shaped space. At

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the corners, portions of the same device. The ground is red. The bands forming the lozenges are covered with interlaced ornament. There is a narrow geometrical border in purple and black.

From Akhmîm. 6th—7th century. PLATE XI.

Size, 3 in. by 8 in. Acquired in 1886.

646. PORTION OF A BROAD SHOULDER-BAND from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Tree devices, with two birds on each within lozenge-shaped compartments on a green ground. The bands outlining these compartments, as well as the outer border, have slender wavy foliated stems in white on a red ground.

Site unrecorded. 6th—7th century.

Size, 13 in. by 6½ in. Acquired in 1891.

647. PORTION OF A SHOULDER-BAND from a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. Figures holding vases are placed diagonally so as to form lozenge-shaped compartments; these enclose pairs of birds within circles, or rosettes. The ground is red. To the right and left is a border of straight foliated stems interrupted by discs.

From Akhmîm. 6th—7th century. PLATE IX.

Size, 13 in. by 6 in. Acquired in 1887.

648. PORTION OF A SHOULDER-BAND from a linen tunic; tapestry-woven in coloured wools (now perished) and undyed linen thread on linen warps. Pointed oval ornaments of floral character are enclosed by bands forming ogee-shaped compartments.

From Akhmîm. 6th—7th century.

Size, 13 in. by 6 in. Acquired in 1886.

This example was woven direct on the warps of the garment, like the greater number of the earlier stuffs; the practice is unusual at this period.

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649. SQUARE PANEL from a linen tunic; tapestry-woven in red and dark blue wools on linen warps. Diaper pattern of slender wavy stems enclosing lozenge-shaped and circular panels of leaf ornament.

From Akhmîm. 6th—7th century.

Size, 7 in. square. Acquired in 1887.

650. BAND of the same material and pattern as the square above and from the same tunic.

Size, 16 in. by 2¼ in.

651. PORTION OF A BAND from a tunic; tapestry-woven in red and dark blue wools on linen warps. Diaper of wavy leafy stems enclosing lozenge devices.

From Akhmîm. 6th—7th century.

Size, 2¼ in. by 9 in. Acquired in 1886.

652. ROUNDEL from a tunic; tapestry-woven in coloured wools on linen warps, lozenge diaper outlined by slender wavy stems and enclosing rosettes, in red on a black ground. Border divided into panels of zig-zag form in two shades of red.

From Akhmîm. 6th—7th century.

Diam., 6½ in. Acquired in 1886.

653. BORDER from a tunic; tapestry-woven in dark blue, red and yellow wools and undyed linen thread on linen warps. Diaper of lozenges outlined by small oblongs and enclosing small geometrical forms.

From Bahnasâ, 1903–4. 6th century.

Size, 10 in. by 1¾ in. Given by the Egypt Exploration Fund in 1904.

654. ORNAMENT from a linen tunic, tapestry-woven in red and black wools on linen warps. Portion of a panel (for the neck ?) with leafy devices enclosed by waved lines, and a narrow band (shoulder band ?) with portion of the same design.

From Akhmîm. 6th—7th century.

Size, 5 in. by 10 in. Acquired in 1887.

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655. PORTION OF A BAND from a linen tunic; tapestry-woven in red and black wools on linen warps, with circular panels enclosing diaper ornament and separated by double triangular devices.

From Akhmîm. 6th—7th century.

Size, 11 in. by 6 in. Acquired in 1886.

656. PORTION OF TWO BANDS (from the neck ?) of a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps; pattern of irregular hexagonal compartments enclosing rude cross-shaped ornaments within borders of small squares.

From Akhmîm. 6th—7th century.

Size, 7 in. by 7½ in. Given by the Rev. Greville J. Chester in 1888.

657. PANEL from a tunic; tapestry-woven in red wool and undyed linen thread on linen warps. Diaper of lozenges outlined by foliated stems arranged in straight bands and enclosing ornamental star-shaped devices.

From Akhmîm. 6th—7th century.

Size, 7½ in. by 10½ in. Acquired in 1886.

658. PORTION OF A BAND from a linen tunic, tapestry-woven in red and green wools and undyed linen thread on linen warps. Diaper of lozenges outlined by straight bands covered with small cross-forms and enclosing stiff foliated devices. The ground is red.

From Akhmîm. 6th—7th century.

Size, 4 in. by 11 in. Acquired in 1886.

659. PANEL of tapestry, from the lower edge of a linen tunic; woven in red wool and undyed linen thread on linen warps. Diaper of large lozenges outlined by angular leafy stems connected by four-petalled flowers. Within the lozenges are circles and barbed quatrefoils in alternate rows, filled with floral ornament.

From Akhmîm. 6th—7th century.

Size, 13 in. by 16 in. Acquired in 1887.

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660. PANEL of tapestry from the lower edge of a tunic, woven in red wool and undyed linen thread on linen warps. Diaper of large lozenges, outlined by rows of small crosses on diagonal bands, and enclosing floral ornament within panels of circular and modified barbed-quatrefoil form.

From Akhmîm. 6th—7th century.

Size, 3 ft. by 13 in. Acquired in 1889.

661. PANEL from the neck of a linen tunic; tapestry-woven in purple wool and undyed linen thread, on linen warps. Diaper of lozenges outlined by conventioned stems and enclosing barbed quatrefoils filled with radiating leaf ornaments.

From Akhmîm. 6th—7th century.

Size, 2 ft. 3 in. by 7 in. Acquired in 1886.

662. PORTION OF A BAND from a linen tunic, tapestry-woven in red and black wools on linen warps. The band is T-shaped, and is divided by conventional floral stems into triangular spaces, each of which contains a semicircular panel filled with floral ornament.

From Akhmîm. 6th—7th century.

Size, 7 in. by 8½ in. Acquired in 1887.

663. PORTION OF A BORDER for the neck of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Diaper of serrated leaf-shaped devices, chiefly in red and yellow, enclosed by slender leafy stems in yellow, which unite to form compartments, on a blue ground. Attached are two fragments of woven braid in red and dark blue wool, with geometrical ornament.

Site unrecorded. 6th—7th century.

L., about 14 in.; W., 2 in. Given by Robert Taylor, Esq., in 1900.

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III.—TAPESTRIES WITH TRADITIONAL DESIGNS

IT has been pointed out in the preceding pages that although the stuffs described in this catalogue as Coptic differ widely in general appearance from the Græco-Roman, the derivation of the one from the other, not forgetting the external influences brought to bear in the meantime, may yet be traced. A number of the examples with motives definitely recalling the earlier patterns have been grouped together for convenience in the present chapter. Occasionally the subjects, though treated more crudely, are the same as before. Two examples described below (Nos. 678 and 679) represent figures riding on marine monsters, for which there are numerous parallels in the earlier stuffs. The majority of the designs of the stuffs described in this chapter are survivals of the old hunting subjects. Sometimes the scene is rendered with a vivacity equal to that of the earlier times. For example, the sleeve-bands No. 671 have a most lively rendering of a lion-hunt by bowmen on horseback.[1] In another specimen a square panel (No. 681), the huntsman on foot is engaged at close quarters with the lion. Occasionally the animals only are shown, as on the roundel with the lion and hound (No. 693). These hunting-scenes appear to reach their final stage in two directions. In one, the animals are retained merely as part of a decorative scheme. They are arranged in a formal series within a succession of ovals. In the roundels for the tunics they generally surround a small bust (No. 704). In a shoulder-band (No. 702) the row of animals is interrupted by a flying figure. Sometimes the animals merely form an ornamental border (No. 678). In the other direction the hunting-scenes seem to die out in the single mounted figure. Whether there

[1] It should be noted that the smaller panels on these sleeves represent sacred subjects. Four of the tunics described in the first chapter of this volume, Nos. 621, 622, 624 and 625, have hunting scenes upon them.

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is any connection to be traced between this figure and the equestrian saint so frequently seen in Coptic art may be a matter of conjecture—but in regard to the representations on the stuffs the difference is so slight that it is difficult in some cases to say which the figure is meant for. No. 676 may be taken as an example. The figures on the square panel (No. 670) appear to be equestrian saints.[1] It will be noticed that on an example described in the first chapter of this volume (No. 627), one mounted figure is attacking a lion and another rides peacefully along, wearing a cross.

664. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A man in a chariot drawn by two horses; two other figures below. The ground is pink. Border of scale ornament in two shades of blue.

From Akhmîm. 6th—8th century.

Size, 8 in. by 4 in. Acquired in 1886.

See No. 665.

[1] The following references to a few examples of equestrian saints on objects in other materials from Egypt may be useful for comparison. A lunette over a doorway of the Mosque of Ali, at Dashlût, represents an equestrian saint within a medallion supported by two flying angels (Strzygowski, Kopt. Kunst, Fig. 160). An ivory comb from Antinoë in the Cairo Museum (*Ibid.* No. 7117, PLATE XVII) has on one side a man with upraised hands seated on horseback, within a laurel wreath supported by two angels. On the other side is the raising of Lazarus. The equestrian figure here is evidently intended for a military saint. A painted triptych with sacred figures and emblems has, on one side of one of the leaves, two equestrian figures with lances; under one is a dragon, and under the other a recumbent man, perhaps SS. George and Demetrius (or Mercurius ?) (*Ibid.* No. 8774, PLATE VI). A sandstone frieze in the Cairo Museum (No. 7284, Fig. 31) also has a representation of a saint on horseback. A sepulchral tablet in the British Museum shows two equestrian figures with their names inscribed above, Victor and Apakene. This late example is ascribed to the 7th to 10th century (B.M. Guide to Egyptian Collections, PLATE 53). The equestrian figure on textile No. 355 in the Museum shows some points of similarity. St. Theodore on horseback is represented on a lead bottle in the Cairo Museum (Cat. Kopt. Kunst, No. 7021, Fig. 399). A Coptic MS., probably of the 10th century, in the British Museum (Oriental MSS. 687, 688) has a figure of St. Mercurius on horseback (R. de Rustafjaell, The Light of Egypt, London, 1909, PLATE 40). An equestrian figure of St. Menas, in a Nubian MS. of the 9th or 10th century, in the British Museum (Oriental MSS. 6805) is illustrated in the same work (PLATE 50); also in E. A. T. W. Budge. Texts relating to St. Mêna . . . in a Nubian dialect . . . London, 1909.

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665. PORTION OF A SHOULDER-BAND similar to the above, but with traces of an additional subject (or perhaps the same subject repeated).

From Akhmîm. 6th—8th century.

Size, 10 in. by 4 in. Acquired in 1886.

666. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Mounted huntsman with a lance attacking a lion. Above, portion of a standing figure. Double floral border on each side. The ground is pink.

From Akhmîm. 6th—7th century. PLATE XII.

Size, 11 in. by 3½ in. Acquired in 1886.

667. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry woven in coloured wools and undyed linen thread on linen warps. Mounted huntsman with a lance attacking a lion. Above, a standing figure. Double floral borders on each side. The ground is pink. Site unrecorded. 6th—7th century.

Size, 10 in. by 4½ in. Acquired in 1891.

668. ROUNDEL from a yellow woollen tunic, tapestry-woven in coloured wools and undyed linen thread. A man on horseback on a scarlet ground, with a running wave edging in green. Wide crimson border with a running wave edging.

Site unrecorded. 6th century.

Diam., 6½ in. Acquired in 1895.
The tapestry is woven on the woollen warps of the fabric. *Cf.* panel No. 355 and portion of tunic, No. 617.

669. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A nimbed figure on horseback, with a sceptre in his right hand and a globe in his left. The ends of his purple mantle are spread out by the wind. On each side of the horse is a man (captive ?) represented in motion. Below in the middle is a plant, with a lion to the left and an antelope attacked

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by a spotted animal to the right. There are traces of letters above the rider's head. The background is red. The border consists of S-shaped foliated stems on a white ground.

Site unrecorded. 6th—8th century. PLATE XIII.

Size, 10 in. by 9 in. Acquired in 1919.

670. TWO SQUARE PANELS (fragmentary) from a linen tunic, tapestry woven in coloured wools and undyed linen thread on linen warps. Each had a mounted horseman with nimbus, wearing a small cross at his neck; behind him is a tree. The group is enclosed by a circular band filled with floral forms on a white ground and edged with geometrical ornament in polychrome; in the spandrels are flying figures. The ground of the square is red.

From Akhmîm. 6th—8th century.

About 4 in. by 7 in. and 8 in. by 7½ in. Given by the Rev. G. J. Chester in 1888. One very fragmentary.

671. TWO SLEEVES of a linen tunic, each having two applied bands of tapestry, woven in coloured wools and undyed linen thread on linen warps. On the larger band are bowmen on horseback hunting lions on a red ground. Above and below is a border of floral forms on a white ground. The smaller bands, at the wrists, each have two groups on a red ground. One apparently represents the Virgin and Child attended by two angels, and the other Joseph's Dream of the Sheaves. On one side is a border of foliations in yellow on slate grey.

Site unrecorded. 6th—8th century. PLATE XII.

Size, 7½ in. by 21 in. Given by Robert Taylor, Esq., in 1900.
See central panel of a tapestry roundel in the Trèves Museum (O. von Falke, Seidenweberei, Fig. 24).

672. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A standing figure with upraised hands (*orans* ?). Below is a mounted huntsman attacking an animal and above is a figure on horseback.

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Over this again is the bottom subject reversed for the other side of the tunic. The ground is red. Double border of discs and geometrical forms in colours. The bottom of the band is rounded.

From Akhmîm. 6th—8th century.

Size, 16 in. by 4 in. Acquired in 1886.
Note the shoulder-bands with heart-shapes on the tunic of the central figure.

673. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in purple wool and undyed linen thread on linen warps. Two nimbed figures on horseback, another seated, and a fourth with a spear; between the figures are birds and animals. The ground is red.

Site unrecorded. 6th—8th century.

Size, 13½ in. by 2½ in. Acquired in 1891.

674. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Row of circles outlined by foliated stems and enclosing men struggling with lions in dark green and white on a pink ground. Border of scale ornament in green and mauve.

From Akhmîm. 6th—8th century.

Size, 15 in. by 4½ in. Acquired in 1886.

675. PENDENT ROUNDEL from the shoulder-band of a linen tunic; tapestry-woven in coloured wools and undyed linen thread on linen warps. A horseman on a red ground; border of heart-shaped floral ornaments on a white ground, with narrow geometrical edgings in polychrome.

Site unrecorded. 6th—8th century.

Size, 8½ in. by 4½ in. Given by Robert Taylor, Esq., in 1900.

676. PORTION OF A SHOULDER-BAND from a linen tunic; tapestry-woven in purple wool and undyed linen thread on linen warps. An equestrian saint, facing to the right; above are two standing

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figures, then an animal, then the saint again facing to the left. The ground is red. Border of floral stems on a white ground, with narrow geometrical edging in colours. The bottom of the band is rounded.

From Akhmîm. 6th—8th century.

Size, 17 in. by 4½ in. Acquired in 1886.

The mounted figure with the animal below may be compared with those on the woven silk panels, Nos. 820 and 822. There is a cross on the blue garment of the lower mounted figure.

677. PORTION OF A SHOULDER-BAND from a buff-coloured woollen tunic, tapestry-woven in colours, with a row of men alternating with animals, the intervening spaces containing floral forms on a dark blue ground. On each side is a plain red stripe with an edging of quatrefoils, beyond which is a narrow dark blue stripe.

Site unrecorded. 6th century.

Size, 22 in. by 7½ in. Given by Robert Taylor, Esq., in 1900.

678. TWO SQUARE PANELS from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Each panel has a nimbed figure riding on a dolphin, on a dark green ground. Inner border of small floral forms on a dark green ground, and outer border of scrolls enclosing two bowmen (at the bottom), horsemen, female figures riding on dolphins, and animals on a red ground.

From Akhmîm. 6th—7th century. PLATE IX.

Size, 11 in. by 2 ft. 4 in. Acquired in 1886.

679. SHOULDER-BAND from a tunic, tapestry-woven in coloured wools on yellow woollen warps. A succession of nude figures riding on marine monsters; near the top are two men on rearing horses. The ground is red.

Site unrecorded. 6th century. PLATE XII.

Size, 22 in. by 3¾ in. Given by Sir William Lawrence, Bart., in 1918.

Cf. tunic front, No. 617.

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680. PORTION OF A PANEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A man attacking a lion with a long lance, on a red ground.

From Akhmîm. 6th—7th century.

Size, 8 in. by 10 in. Given by Henry Wallis, Esq., in 1887.
Probably from the border along the lower edge of the tunic. *Cf.* specimen in the Lyons Museum (Cox, Soieries d'Art, PLATE XX, 3).

681. SQUARE PANEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A man fighting a lion, within a circle, outlined by a band of geometrical forms in polychrome. Floral ornament in the spandrels. The ground is red.

From Akhmîm. 6th—7th century. PLATE XII.

Size, 6 in. by 6 in. Acquired in 1886.

682. PORTION OF A BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Seated figure of a man with two animals before him, and a tree on a pink ground. Wavy stem border in yellow on a green ground.

Site unrecorded. 6th—8th century.

Size, 4½ in. by 4 in. Acquired in 1891.
The border resembles that of the early Arab tapestry, 2081–1900. *Cf.* also Coptic band, No. 683.

683. PORTION OF A BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Succession of panels (two and portion of a third remaining), each containing a man in contest with an animal, on a pink ground. Wavy stem borders in yellow on dark blue, perhaps originally green.

From Akhmîm. 6th—8th century.

Size, 11 in. by 4 in. Acquired in 1886.
The border resembles that of the early Arab tapestry, 2081–1900. *Cf.* also No. 682.

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684. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Row of contingent ovals outlined by plain bands and enclosing alternately pairs of standing figures and a couple of animals, on a red ground. Double border of small repeated devices, the ground of the inner one being yellow, and of the other red.

Site unrecorded. 6th—7th century.

Size, 16½ in. by 4½ in. Acquired in 1895.
Fine work.

685. ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. An animal within a small central circle, on a red ground. Around are floral forms, animals and busts, and a seated figure at the top and bottom, on a white ground. Border of S-shaped curves on a dark blue ground.

From Akhmîm. 6th—7th century.

Diam., 6 in. Acquired in 1886.
The two debased seated figures resemble those on the roundels of tunics Nos. 619, 620.

686. PORTION OF A ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Figure riding on a sea monster (?) within a small circle; around are rudely formed birds and animals amid floral scrolls. The ground is red. Wavy stem border with curves ending in animals' heads, in yellow on a light brown ground.

From Akhmîm. 6th—8th century.

Size, 8½ in. by 8½ in. Acquired in 1889.

687. FRAGMENT OF A BAND, from the same tunic as the roundel above, and woven in the same way. It shows a barbed quatrefoil enclosing a radiating device, within a red oval. Border as above.

From Akhmîm. 6th—8th century.

Size, 3 in. by 3½ in. Acquired in 1889.

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688. PORTION OF A BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A lion (?) and part of a floral device on a red ground. Traces of a border of conventional ornament on a green ground.

From Akhmîm. 6th—8th century.

Size, 2½ in. by 6 in. Acquired in 1888.

689. PANEL from the sleeve of a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The middle panel has a tree with a lion on either side within a circle; birds in the spandrels. The panels on either side are divided horizontally into two parts, one containing a reclining figure and the other a plant device with two birds.

Site unrecorded. 6th—8th century. PLATE XIII.

Size, 8½ in. by 16 in. Acquired in 1897.
This should be compared with the earliest Arab tapestry-work, represented by 2081, 2089–1900. The tree and lions recall the tapestry-weavings imitating woven silks (*e.g.* Nos. 639 and 640).

690. SLEEVE-PANEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle is a square-shaped red panel with a bird on either side of a tree. The space to the right and left is divided horizontally into two parts, one containing birds and small animals and the other a lion (?) and a boy on a dark green ground. Above and below is a border of floral forms on a white ground, and a narrow outer geometrical border in polychrome.

Site unrecorded. 6th—8th century. PLATE XIII.

Size, 8 in. by 15 in. Acquired in 1891.
Cf. roundels Nos. 691 and 692.

691. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Symmetrical arrangement of debased human figures, birds and animals, on a green ground. In the centre a small circle containing an animal (?),

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on a red ground. Border of conventional floral forms on a white ground, and narrow outer geometrical border in polychrome.

Site unrecorded. 6th—8th century. PLATE XV.

Diam., 14 in. Acquired in 1891.
Cf. sleeve panel No. 690, and roundel No. 692.

692. ROUNDEL (same as No. 691).

Site unrecorded. 6th—8th century. PLATE XV.

Diam., 13 in. Given by Robert Taylor, Esq., in 1900.

693. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A lion fills almost the whole of the central field, with a small animal (hound ?) below and a tree behind, on a red ground. There is an inner border of floral forms on a white ground, and an outer geometrical border in polychrome.

Site unrecorded. 6th—7th century. PLATE XV.

Diam., 6½ in. Given by Robert Taylor, Esq., in 1900.

694. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on white woollen warps. Two animals on a pink ground and floral ornament on a white ground. Borders of geometrical ornament on dark blue. It has been stitched to a brick-red woollen tunic, a fragment of which remains.

From Akhmîm. 6th—7th century.

Size, 4 in. by 8½ in. Acquired in 1888.

695. ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A bird and an animal on a red ground. Border of zig-zag stripes in polychrome.

From the Faiyûm. 6th—7th century.

Size, 3¾ in. by 3 in. Given by Professor W. M. Flinders Petrie in 1889.

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696. PENDENT ROUNDEL from the shoulder-band of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle is a lion seizing an ox (?) on a red ground. The border consists of S-shaped foliated stems on a linen ground.

Site unrecorded. 6th—7th century.

Diam., 3½ in. Acquired in 1919.

697. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The band has two lions and two hares enclosed by red and blue foliations on a salmon-pink ground. There is an outer border of zig-zag panels in colours; this is continued to form a stem uniting the band with a leaf-shaped pendant which has a similar border, enclosing a red blossom on a leafy stem.

Site unrecorded. 6th—7th century.

Size, 21 in. by 4 in. Acquired in 1919.

This band exemplifies the use in the Coptic style of earlier patterns of Græco-Roman origin.

698. OVAL PENDENT ORNAMENT from the shoulder-band of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. An animal on a pink ground surrounded by a border of discs on a white ground, and an outer geometrical border in colours.

From Akhmîm. 6th—7th century.

Size, 7 in. by 3 in. Acquired in 1886.

699. PORTION OF A SLEEVE-PANEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on woollen warps. Animals and plant forms in two horizontal bands, on a red ground. Borders of heart-shaped floral ornament on a white ground.

Site unrecorded. 6th—7th century.

Size, 8 in. by 5 in. Acquired in 1891.

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700. CIRCULAR PENDENT ORNAMENT from the shoulder-band of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. An animal on a red ground surrounded by a border of heart-shaped blossoms, which are continued in the connecting stem, on a white ground.

From Akhmîm. 6th—7th century.

Size, 6 in. by 3 in. Acquired in 1887.

701. CIRCULAR PANEL from a yellow woollen tunic, tapestry-woven in coloured wools and undyed linen thread on the woollen warps of the garment. A grotesque animal (?) in the centre, surrounded by floral devices, chiefly in red and white. Broad border with four lozenges in white. The ground is blue.

Site unrecorded. 6th—7th century.

Diam., 5 in. Acquired in 1895.

702. TWO SHOULDER-BANDS from a linen tunic, tapestry-woven in red wool (mostly perished) and undyed linen thread on linen warps. Each has a row of ovals containing birds and animals, interrupted by a panel containing a reclining figure. Each band ends in a pendent oval containing an animal. Borders of floral stems.

From Akhmîm. 6th—7th century.

Size, 2 ft. 1 in. by 9 in.; W. of shoulder bands, 3½ in. Acquired in 1886.

703. CUFF of a linen tunic, with two applied panels, tapestry-woven in red wool and undyed linen thread on linen warps. The larger panel has a middle compartment enclosing a bust within a circle; the side panels are divided horizontally into two parts, each of which contains a bird and an animal within a circle; floral border above and below. The smaller panel has a grotesque human figure within a circle, and two confronted animals below. Spherical linen button and loop for fastening at the wrist.

From Akhmîm. 6th—7th century. PLATE XIV.

Size 8½ in. by 11 in. Acquired in 1886.

Probably from the same tunic as roundels No. 704.

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704. PAIR OF ROUNDELS from a linen tunic, tapestry-woven in red wool and undyed linen thread on linen warps. Each has a bust within a small circle surrounded by scrolls enclosing a bird or an animal. Border of floral forms.

From Akhmîm. 6th—7th century.

Diam. of each, 8 in. Acquired in 1886.
Probably from the same tunic as cuff No. 703. Much of the wool of one roundel has perished and the whole of that of the other.

705. PORTION OF A BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A crouched human figure, a standing figure with halo, a lion and another animal, on a red ground. Floral stem borders on a dark brown ground. A fragment of a yellow woollen tunic to which the band has been attached still remains.

From Akhmîm. 6th—7th century.

Size, 5 in. by 13 in. Given by the Rev. G. J. Chester in 1888.

706. FRAGMENT OF A BAND from the cuff (?) of a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A bust within a green circle; to the right a lion, and to the left a plant, on a pink ground. Plain purple border above and below.

Site unrecorded. 6th—7th century.

Size, 3 in. by 8 in. Acquired in 1891.

707. ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A bust within a small circle surrounded by animals and birds, on a dark blue ground. Border of heart-shaped flowers on a white ground edged by a band of zig-zag ornament.

From Akhmîm. 6th—7th century.

Diam., 5½ in. Acquired in 1886.

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708. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A bust within a small circle surrounded by four lions and four floral devices, on a red ground. Polychrome border of striped ornament.

From Akhmîm. 6th—7th century.

Diam., 7 in. Acquired in 1886.

709. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A bust within a small circle surrounded by two lions, two flying boys, and floral devices, on a red ground. Border of guilloche ornament on a dark green ground.

Site unrecorded. 6th—7th century.

Diam., 6 in. Acquired in 1897.

710. PAIR OF ROUNDELS from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Each has a bust within a small circle surrounded by four animals and leafy stems, on a red ground. Plant forms in the border on a dark green ground.

From Akhmîm. 6th—7th century.

Size, 13 in. by 18 in.; diam. of roundels, 6½ in. Acquired in 1886.

711. BORDER from a tunic, tapestry-woven in red and dark blue wools on linen warps. The pattern consists of grotesque animals alternating with conventional forms on a dark blue ground.

Site unrecorded. 6th—8th century.

Size, 13 in. by 1½ in. Given by Sir Charles and Lady Walston in 1919.

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IV.—TAPESTRIES WITH SAINTS AND BIBLICAL SCENES

IN the two preceding chapters the Coptic tapestry weavings showing plainly their derivation from the earlier designs, and those copying the patterns of contemporary silk stuffs, have been dealt with. The remainder of these Coptic weavings are described below. Most of them are intended to represent either Biblical scenes or figures of saints. Unfortunately the weaver has seldom been equal to the task of rendering his subject clearly or adequately, and in consequence there is only a very small percentage of cases in which these subjects can be identified with any certainty.[1] The craftsman was dealing with a story unknown to the art of earlier times. He had to invent types of his own, and he was hampered, moreover, by the limitations of the tapestry technique. When other methods of representation were adopted, as in the case of the Coptic embroideries and dyed fabrics yet to be described, he had better success. A few identifications have been tentatively suggested below, but in hardly any case can they be put forward with confidence. The subjects suggested for No. 712 might be accepted with less hesitation were it not for the fact that one subject is repeated twice, and in the case of the last subject seven jars appear to be shown, while there are only six mentioned in the account of the Miracle at Cana (St. John, II, 6). A subject on No. 713 is clear enough so far as it goes. Three figures are seated at a table on which is a fish and other food. Whether it is actually intended to represent the Supper at Emmaus may be called in question. Two of the scenes on the shoulder-band No. 716 may be taken from the History of David,

[1] A remarkable tapestry-woven stuff, in the style of the 5th century, is in the Berlin Museum. It represents two standing figures, similar to many others found on such stuffs. Over their heads are the names Peter and Paul in Greek (Strzygowski, Orient, Fig. 45).

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while a third is perhaps the Good Shepherd. The series appears to have been well known ; two of the subjects are repeated on other fragments described in this chapter.

In regard to most of the specimens with which we are now concerned, whether single figures or groups, it is not thought advisable to make suggestions as to what they may be intended to represent, lest some confusion should arise which would be difficult to overcome when we are in a position to know better. Some steps in that direction may become possible as facilities are increased for comparison with stuffs in other collections, or with those yet to be unearthed. As an example, a roundel at Petrograd,[1] plainly representing scenes in the Story of Joseph, has helped to elucidate the subjects on the tunic No. 623 in this Museum, where the indentification would have been otherwise difficult on account of the dilapidated state of the tapestry panels. Another instance, though less conclusive, may be given. In the Besselièvre collection, sold by auction in Paris in 1911, were two Coptic sleeve-panels with busts in the middle inscribed respectively as follows:—COΦIA (Sophia) and ΓEΩPΓE (George). They were very similar to the panel No. 751 described below, but in this case the bust has no inscription. In regard to the indications afforded by inscriptions, there are a few scattered letters on many of the stuffs dealt with in this chapter, but they are not definite enough to enable Coptic scholars to arrive at conclusions satisfactory to themselves as to their import.

712. PANEL from the sleeve of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle is a blue circle with our Lord enthroned. The panel on either side is divided horizontally into two parts. Those on the left contain respectively a group of figures (the Adoration of the Magi ?) and two standing figures, one winged (the Annunciation ?). On the right are : (1) a repetition of the second scene on the left ; (2) a figure

[1] In the Golenischev Collection (Strzygowski, Orient oder Rom, Fig. 44). Professor Petrie informs me that this collection has been ceded to the Russian Government. There is a similar example at Trèves (O. von Falke, Seidenweberei, Vol. I, Fig. 24).

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standing beside seven (*sic*) jars (the Miracle at Cana ?). The ground is red. Borders of S-shaped floral scrolls on a white ground, with narrow geometrical edging in polychrome.

Site unrecorded. 6th—8th century. PLATE XIV.

Size, 6 in. by 11½ in. Acquired in 1891.
Cf. shoulder band No. 713 ; perhaps from the same tunic.

713. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Groups of figures apparently intended to represent scenes from the Gospels. In the lower part is a seated figure with cruciferous nimbus (our Lord ?) and a nimbed figure standing before Him. In the middle are three nimbed figures at a table on which is a fish, bread, and a cup (the Supper at Emmaus ?). Figures from other scenes at the top. The ground is red. Borders of S-shaped floral scrolls on a white ground, with narrow geometrical edging in polychrome.

Site unrecorded. 6th—8th century.

Size, 11 in. by 4½ in. Given by Robert Taylor, Esq., in 1900.
Cf. sleeve panel, No. 712.

714. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Two nimbed standing figures (possibly representing the Salutation) in front of an arch (?) on a red ground. Triple border of discs and geometrical ornament.

Site unrecorded. 6th—8th century.

Diam., 6½ in. Given by Robert Taylor, Esq., in 1900.
Cf. similar group on No. 715, where the arch is distinct.

715. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Two standing figures beneath an ornamental arch (possibly the Salutation), on a red ground. Double border of discs and angular ornament.

From Akhmîm. 6th—8th century. PLATE XV.

Diam., 6 in. Acquired in 1888.

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716. SHOULDER-BAND from a linen tunic, tapestry-woven, in coloured wools and undyed linen thread on linen warps. It has a succession of five ovals and a fragment of a sixth, each containing a figure subject. The first (at the bottom) and the fifth are partly obliterated. The former is probably the same as the fourth, which represents a man struggling with an animal (David ?). The second shows a man with an animal on his shoulders (the Good Shepherd ?). The third contains two figures, one seated (possibly David before Saul). The ground of the ovals is yellow, and they have polychrome geometrical borders. The band is pink, with leaf ornament in the spandrels. Border of double cresting in colours.

Site unrecorded. 6th—8th century.

Size, 2 ft. 5 in. Acquired in 1891.

The third oval is identical with another small panel, No. 717, and the fourth is similar to No. 718.

717. SQUARE PANEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Two figures, one seated and the other standing (possibly David before Saul), within an oval, on a yellow ground with polychrome geometrical border. The square is pink, with leaf ornament in the spandrels. Border of double cresting on two sides, an applied border of conventional forms at top and bottom.

Site unrecorded. 6th—8th century.

Size, 6 in. by 6 in. Acquired in 1895.

Cf. No. 716 (third subject).

718. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Within a yellow circle, a man attacking a lion ; another lion behind. Leaves in the spandrels on a red ground. Border of double crested ornament, on a dark blue ground.

Site unrecorded. 6th—8th century.

Size, 4½ in. by 5 in. Acquired in 1891.

Cf. No. 716 (fourth subject).

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719. FRAGMENT OF A ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The roundel appears to have been filled with groups of figures enclosed by curved stems. One group remains and portion of a second. In the first, two figures are standing with upraised hands and fingers outstretched over the head of a smaller standing figure. Of the other, there remain two heads and portion of an arcade of three arches. Over the first group are the letters ΑΡΧΙΛΛΕΩC and over the other Μ,ΠΑΡΑCΤΑΤΟΥ and ΑΡΧΙΛΛΕ.

From Qarâra, near El Hibeh. 6th—8th century. PLATE XVI.

Size, 5 in. by 9 in. Given by the Egypt Exploration Fund in 1903.
This inscription, with others in the Museum collection, has been discussed by Mr. Gaselee in a paper shortly to be published.

720. ORNAMENTS from the neck of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Portions of two shoulder-bands with floral ornament, one having also the figure of a saint on a blue ground. A woven band in coloured wools and linen, with geometrical ornament on a blue ground, borders the neck. The opening is edged with a plaited woollen cord.

From Akhmîm. 6th—7th century.

Size, 11 in. by 7½ in., W. of shoulder bands, 2 in. Acquired in 1887.

721. SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle, standing nimbed figure; above and below, diaper of lozenge-shaped compartments, outlined by repetitions of curved devices with rosettes at their intersection, and each enclosing an animal, a bird, or a floral device. The ground is red. A pendent roundel contains an animal. Imbricated border in colours.

From Akhmîm. 6th—7th century.

Size, 2 ft. 4 in. by 4 in. Acquired in 1888.

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722. SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Three compartments, and portion of the fourth, remain. The lowest and the third each contain a conventional tree form, amid the stems of which are a full-length figure, two half figures and two animals. In the intervening compartment is a standing nimbed figure. The fourth contains part of the subject represented in the third, but reversed for the other side of tunic. The ground is red. The band is rounded at the bottom, and has a border of repeating floral forms in colours on a dark blue ground.

From Akhmîm. 6th—8th century.

Size, 22 in. by 4 in. Acquired in 1888.

Cf. shoulder band No. 638.

723. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A succession of ornamental tree forms with birds, and above these a standing nimbed figure, on a red ground. Border of conventional wavy stems on a red ground, and narrow outer geometrical border in dark and light blue. It ends below in a narrow stripe for connecting a roundel (now missing). At the top there remains a fragment of the band for bordering the neck.

From Akhmîm. 6th—8th century.

Size, 18 in. by 4 in. Acquired in 1886.

724. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in wool (now perished) and undyed linen thread on linen warps. Four standing nimbed figures, the two above reversed for the other side of the tunic. Double floral borders.

From Akhmîm. 6th—8th century.

Size, 18 in. by 4 in. Acquired in 1886.

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725. SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing female figure with hands upraised (*orans* ?) in the middle. Below is a woman holding a scarf over her head, a pair of smaller standing figures, and an arched device. Above are two arched devices and a pair of standing figures. The ground is red. It terminates in a pear-shaped pendant containing a bird. Triple border of heart-shaped floral forms and geometrical ornament.

From Akhmîm. 6th—8th century.

Size, 23 in. by 4 in. Acquired in 1886.

Cf. roundel No. 726 and middle figure on shoulder band No. 672.

726. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A figure with a bird within a small central circle on a blue ground. Around are four women holding scarves over their heads, and four round-headed arches on a red ground. Triple border of heart-shaped floral forms and geometrical ornament.

From Akhmîm. 6th—8th century.

Diam., 9 in. Acquired in 1886.

Cf. shoulder-band No. 725.

727. SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. It contains two nimbed figures on a red ground. A pendent oval contains a nimbed bust, also on a red ground. Border of geometrical forms in colours.

From Akhmîm. 7th—8th century.

Size, 21 in. by 4 in. Acquired in 1886.

728. SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Figure of a saint with hands upraised (*orans*). Below are two animals standing before trees. The pendent oval contains an animal. The ground is pink. A wavy floral stem, on a white ground, with narrow geometrical edging in polychrome, forms the border.

From Akhmîm. 6th—8th century.

Size, 7 in. by 3 in. Acquired in 1886.

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729. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Row of birds and floral devices alternating, interrupted by a panel with a standing nimbed figure, on a red ground. Border of wavy stems with curves ending in animals' heads in yellow on a black ground.

Site unrecorded. 6th—8th century.

Size, 13 in. by 2 in. Acquired in 1895.

730. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing figure of a saint, a floral device and portion of a second figure, on a red ground. Border of floral devices and outer geometrical edging in polychrome.

Site unrecorded. 6th—8th century.

Size, 7 in. by 3 in. Acquired in 1891.

731. FRAGMENT OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing figure of a saint on a red ground; border of ovals on a white ground, and outer geometrical edging in polychrome.

Site unrecorded. 6th—8th century.

Size, 5 in. by 2½ in. Acquired in 1891.

732. FRAGMENT OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing figure of a saint on a red ground; border of repeating floral forms on a white ground, and outer geometrical edging in polychrome.

From Akhmîm. 6th—8th century.

Size, 5 in. by 4 in. Acquired in 1888.

733. SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Figure of a saint with hands upraised (*orans*). Below are two lions, a stag (?) and

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two plant forms. Above, a plant form alone remains. It terminates in a pendent roundel with an animal. The ground is red. Narrow polychrome, geometrical border.

From Akhmîm. 6th—7th century.

Size, 18 in. by 2 in. Acquired in 1886.

734. PORTION OF A SHOULDER-BAND from a red woollen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing nimbed figure ; below are a pair of smaller figures, a lion and a floral device ; above, the two smaller figures are repeated. A pendent oval contains a lion. The ground is red. Border of wavy stems with curves ending in animals' heads in yellow and white on a black ground.

Site unrecorded. 6th—8th century.

Size, 6 in. by 4⅛ in. Acquired in 1895.

735. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Standing figure of a saint, on a red ground ; floral device and an animal, on a white ground, above and below.

From Akhmîm. 6th—8th century.

Size, 18 in. by 2½ in. Acquired in 1886.

736. PENDENT ROUNDEL from the shoulder-band of a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Nimbed figure, on a red ground. Border of conventional floral forms on a dark green ground. It has been applied to a red woollen tunic, a fragment of which remains.

From Akhmîm. 6th—8th century.

Size, 5 in. by 4½ in. Given by the Rev. G. J. Chester, in 1888.

737. FIVE PORTIONS OF THE TWO SHOULDER-BANDS from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. On the bands are standing figures of saints at intervals,

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the spaces between being occupied by hovering boys, apparently holding baskets of fruit, and figures of animals. The bands terminated at back and front in pendent ovals connected by narrow strips. Three of these ovals remain; each apparently contained an animal. The ground is red. There are narrow borders of conventional ornament on a black ground.

Site unrecorded. 6th—8th century.

Sizes, 20 in. by 2¼ in.; 20 in. by 2¼ in.; 19 in. by 2¼ in.; 18 in. by 2¼ in.; 9⅛ in. by 2¼ in. Given by Sir Charles and Lady Walston in 1919.

Apparently from the same tunic as roundel No. 744.

738. FRAGMENTS OF TAPESTRY ORNAMENTATION from a linen tunic, woven in coloured wools and undyed linen thread on linen warps. They consist of three portions of the shoulder-bands, a small roundel, and portion of a rectangular panel. The bands have standing figures of saints alternating with floral forms; two of them have pendent ovals containing floral forms. The roundel has a small head within a circle surrounded by conventional ornament. The panel contains floral forms. All have narrow borders filled with a succession of heart-shapes in red. The ground throughout is dark green.

Site unrecorded. 6th—8th century.

Sizes, 10 in. by 2 in.; 13 in. by 1⅜ in.; 5 in. by 1⅜ in.; 3½ in. by 3 in.; 3½ in. by 3 in.

Given by Sir Charles and Lady Walston in 1919.

739. SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Diaper of floral devices within shaped compartments interrupted by two panels, each containing a rudely-formed nimbed figure on horseback. The ground is red. Border of wavy stems with curves ending in animals' heads, in yellow and orange on a dark green ground. This pattern is continued in the narrow bands for the pendent roundels (now missing).

Site unrecorded. 6th—7th century.

Size, 4 ft. by 4 in. Acquired in 1891.

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740. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry woven in coloured wools and undyed linen thread on linen warps. Standing nimbed figure and a flying (?) figure above, in an oblong panel. Floral diaper above and below. The ground is red. Border of wavy stems with curves ending in animals' heads, in yellow on a green ground.

From Akhmîm. 6th—8th century.

Size, 13½ in. by 3½ in. Acquired in 1886.

741. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in purple wool and undyed linen thread on linen warps. Row of conventionalised human figures, each holding a flower, alternating with plant forms. The border contains a wavy line with dots. Fragment of a red and yellow woollen tunic, to which this band has been sewn, still remains.

From Akhmîm. 6th—7th century.

Size, 21½ in. by about 3½ in.; W. of band, 1½ in. Acquired in 1886.

742. TWO ROUNDELS from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The design of each is the same. In the middle within a small circle is a nude female figure holding a scarf by both hands over her head. Around this is a trellis pattern formed by slender leafy stems enclosing X-shaped devices in distorted lozenges. The ground throughout is red. There is a border of a wavy stem to which animals' heads are attached on a dark green ground (faded).

Site unrecorded. 6th—7th century.

Diam. of roundels, 9 in. and 10 in. Given by Sir Charles and Lady Walston in 1919. This roundel probably came from the same tunic as shoulder band No. 743, which interprets the trellis-pattern better, and pendent roundel No. 774.

743. PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle is an oblong panel with a figure in motion wearing green draperies. Above and below is a trellis-pattern formed by slender

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leafy stems enclosing X-shaped devices in lozenges. The ground throughout is red. On either side there is a border of a wavy stem to which animals' heads are attached on a dark green ground.

Site unrecorded. 6th—7th century.

Size, 3½ in. by 17 in. Given by Sir Charles and Lady Walston in 1919.
Probably from the same tunic as roundel No. 742.

744. THREE SMALL ROUNDELS from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The pattern of each is the same. In the middle is a human head in a small blue circle. On each side of this is an animal (a lion ?) facing towards the centre. Above and below is a hovering boy holding a basket of fruit. The ground is red. There is a narrow border of conventional ornament on a black ground.

Site unrecorded. 6th—8th century.

Diam. of each, about 4½ in. Given by Sir Charles and Lady Walston in 1919.

745. FRONT OF A BAG made from portion of a woollen cloth, with ornament tapestry-woven in coloured wools and undyed linen thread, consisting of an angular band enclosing portion of a shaped panel. Both band and panel have winged boys; in the band they are enclosed within circles with birds in the spandrels. The ground is yellow, and the circles are alternately pale blue and pink. Borders of modified running pattern. A fragment of the back, of plain woollen stuff, remains.

From the Faiyûm. 6th century.

Size, 12 in. by 11 in. Acquired in 1889.

746. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A conventional flowering tree with a pair of animals at the foot, a pair of birds in the branches, and a pair of fishes at the top. In a compartment above is a figure riding on a sea monster. The ground

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is red. It terminates in a pendent roundel containing three figures, two seated and one kneeling, also on a red ground. Border of birds, fishes and floral forms on a black ground.

From Akhmîm. 6th—7th century.

Size, 22 in. by 4 in. Acquired in 1888.

747. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Central panel, with nude standing male and female figures (Adam and Eve ?), the former resting one arm on a column, on a red ground, above and below a blue panel (representing water ?), with birds and fishes. Borders partly of scale ornament in polychrome and partly of birds and fishes, in white on red.

From Akhmîm. 6th—7th century. PLATE XIV.

Size, 12 in. by 4½ in. Acquired in 1886.

748. ROUNDEL from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Remains of a group of figures, on a red ground. Running wave border in red.

From Akhmîm. 6th—8th century.

Diam., 4½ in. Acquired in 1887.

749. PANEL from the cuff of a yellow woollen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The central compartment has a bust within a circle, and birds in the spandrels. The compartment on the right is divided horizontally into two parts, one containing a seated figure and the other an animal beneath a tree. A similar compartment on the left is mostly missing. The ground is red. Borders of wavy stems, with curves ending in animals' heads, in yellow and white on a dark brown ground.

Site unrecorded. 6th—8th century.

Size, 4½ in. by 8 in. Acquired in 1891.

Cf. No. 751. For border, *cf.* No. 734.

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750. PORTION OF THE SLEEVE of a yellow woollen tunic, with two applied tapestry-woven panels in coloured wools and undyed linen thread on linen warps. The panels are oblong in shape. The larger one has in the middle a circle enclosing a half-length nimbed figure with upraised arms. In each spandrel is a bird. The space to right and left is in each case divided laterally by a straight band. In the compartments thus formed are two lions, two other animals, and four figures of boys. The background is red. Above and below is a border containing a wavy foliated stem on a black ground. The lower panel, at the cuff, has a lozenge diaper pattern in red on a dark brown ground.

Site unrecorded. 6th—8th century.

Size, 11 in. by 15 in. Acquired in 1919.

751. PANEL from the cuff of a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The central compartment contains a bust within a circle, and birds in the spandrels. That on each side is divided horizontally into two parts, each containing a mounted figure. The ground is red. Double border of discs and geometrical forms on a white ground above and below.

From Akhmîm. 6th—7th century.

Size, 5 in. by 11 in. Acquired in 1886.

Cf. busts inscribed COΦIA and ΓEΩPΓE from the Besselièvre Collection (sold in Paris, 22nd December, 1911, Lots 39–40).

752. PORTION OF A ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. A man (Daniel ?) and two lions, on a red ground. Vine-stem border on white, and narrow outer guilloche border in yellow and white on dark green.

From Akhmîm. 6th—7th century.

Size, 3 in. by 3¼ in. Acquired in 1889.

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753. FRAGMENT OF A SHOULDER-BAND from a brown woollen tunic, tapestry-woven in coloured wools and undyed linen thread on woollen warps. Cross-legged nude figure and vases of flowers alternating on a yellow ground edged with pink stripes.

Site unrecorded. 6th century.

Size, 7 in. by 2 in. Acquired in 1891.

754. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Series of ovals containing figure-subjects (unintelligible) on a yellow ground, with polychrome geometrical borders. The ground of the band is pink, with leaf ornament in the spandrels. Border of double cresting.

From Akhmîm. 6th—8th century.

Size, 14½ in. by 4½ in. Acquired in 1886.

Cf. Nos. 716 and 755.

755. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Debased human forms within ovals, on an orange-coloured ground with polychrome geometrical borders. The ground of the band is red, with leaf ornament in the spandrels. Border of double cresting.

From Akhmîm. 6th—8th century.

Size, 8 in. by 4 in. Given by the Rev. G. J. Chester in 1889.

Cf. band No. 754.

756. FRAGMENT OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Three nimbed figures, one within a circle, on a red ground. Border of heart-shaped flowers on a white ground, with a narrow geometrical edging in colours.

Site unrecorded. 6th—8th century.

Size, 6 in. by 4 in. Given by Robert Taylor, Esq., in 1900.

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757. SQUARE PANEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. The subject enclosed within a circle in the middle represents several figures, but so much has perished that it cannot be made out clearly. The band forming the circle has a wavy stem with fruit, and a narrow geometrical edging on each side. In each of the spandrels is a hovering boy. The ground throughout is red.

Site unrecorded. 6th—8th century.

Size, 8½ in. by 9½ in. Given by Sir Charles and Lady Walston in 1919.

758. PART OF A MEDALLION similar to those on tunic No. 620. It shows the central figure and a vase below.

Site unrecorded, probably Akhmîm. 6th—8th century.

Size, 9 in. by 4 in. Given by P. E. Newberry, Esq., in 1892.

759. CUFF of a tapestry-woven tunic of yellow wool, with an oblong woven panel having standing figures and angular ornament and a border of foliated cresting, in green and white on a purple ground. Fragment of a second and similar panel remains.

From Akhmîm. 6th—7th century.

Size, 11 in. by 6 in. Given by the Rev. Greville J. Chester in 1888.
The style of the ornament resembles that of an earlier group of stuffs (*cf.* Nos. 528 and 529)

760. PORTION OF A ROUNDEL from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Central medallion with a human figure, surrounded by plant forms and baskets of flowers. Imbricated border in polychrome.

From Akhmîm. 6th—7th century.

Size, 7 in. by 5 in. Acquired in 1889.

761. ROUNDEL from a tunic, tapestry-woven in coloured wools on red woollen warps. A debased human figure and floral ornament on a dark green ground. The roundel is outlined by a plain red

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and yellow border, with an outer edging probably intended for running-wave pattern.

Site unrecorded. 6th—7th century.

Diam., 4¾ in. Acquired in 1891.

762. SQUARE PANEL from a cloth, tapestry-woven in coloured wools on woollen warps. It is divided into nine squares and oblongs, filled with animals, those in the squares being enclosed by circles. Part of the rest of the cloth, of plain purple wool, remains.

Site unrecorded. 6th—7th century.

Size, 11½ in. by 10½ in. Acquired in 1890.

763. END OF A CLOTH of red wool, with a plaited dark blue woollen fringe; to it has been applied a panel of tapestry woven in dark blue wool and linen thread on linen warps. The pattern of the tapestry panel consists of angular devices (animals ?).

Site unrecorded. 7th—8th century.

Size, 3 in. by 9 in. Given by Robert Taylor, Esq., in 1900.

764. BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Row of ovals enclosing a bird or a heart-shaped floral device alternately, and separated by small red crosses on a white ground. On either side is a border consisting of a wavy stem with curves ending in animals' heads, in yellow and orange, on a black ground.

From Akhmîm. 6th—7th century.

Size, 3 ft. by 5 in. Acquired in 1886.

765. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread. A bird and two floral devices, on a party-coloured ground, red and buff. Border of small discs on red.

Site unrecorded. 6th—7th century.

Size, 5½ in. by 1¾ in. Given by Percy E. Newberry, Esq., in 1892.

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766. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle are plant forms and birds on a party-coloured ground, red and white; border consisting of a row of discs edged on each side by geometrical ornament.

From Akhmîm. 6th century.

Size, 15 in. by 2½ in. Given by the Rev. Greville J. Chester in 1889.

767. FRAGMENT OF A BAND from a tunic, tapestry-woven in coloured wools on linen warps. A bird within a white circle; floral device on the right in black on a pink ground. Traces of an orange-coloured border.

From Akhmîm. 6th—7th century.

Size, 7 in. by 7 in. Given by the Rev. G. J. Chester in 1889.

768. PORTION OF A SLEEVE of a linen tunic, with an applied band of tapestry woven in red wool and undyed linen thread on linen warps. In the middle is a quatrefoil enclosing floral forms; on either side of this is a double row of plant devices. Border of wavy stems with small blossoms. Part of a smaller band of tapestry, with floral ornament in colours, is stitched to the edge of the cuff.

Site unrecorded. 6th century.

Size, 8½ in. by 12 in.; W. of band, 3½ in. Given by Robert Taylor, Esq., in 1900.

769. PORTION OF A BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Three plant devices with large heart-shaped blossoms, on a red ground. On each side is a party-coloured and a plain yellow stripe.

From Akhmîm. 6th—7th century.

Size, 6½ in. by 1½ in. Acquired in 1888.

770. PORTION OF A SHOULDER-BAND from a linen tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Debased floral ornament, on a red ground; narrow border of curves on a pale purple ground.

From Akhmîm. 6th—7th century.

Size, 15 in. by 3 in. Acquired in 1886.

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771. SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Row of conventional floral devices on a pink ground, edged by narrow stripes in yellow and black.

Site unrecorded. 6th—7th century.

Size, 3 ft. 5 in. by 1½ in. Acquired in 1892.

772. LOWER PORTION OF A SHOULDER-BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. Repeated floral devices on a light purple ground. Border of curved ornaments, which are continued down the narrow band for the pendent medallion (missing).

From Akhmîm. 6th—8th century.

Size, 13½ in. by 3½ in. Acquired in 1886.

773. FRAGMENT OF A ROUNDEL from a linen tunic, tapestry-woven in coloured wools on linen warps. In the middle are plant devices in black on a purple ground. Border of conventional ornament in white on a red ground.

From Akhmîm. 6th—7th century.

Size, 3 in. by 4 in. Given by the Rev. Greville J. Chester in 1888.

774. PENDENT ROUNDEL from the shoulder-band of a tunic, tapestry-woven in coloured wools and undyed linen thread. In the middle is a trellis pattern formed by slender leafy stems enclosing X-shaped devices in lozenges, on a red ground. There is a border of a wavy stem, to which animals' heads are attached, on a dark green ground. This border is continued to form the strip connecting the roundel with the shoulder-band.

Site unrecorded. 6th—7th century.

Size, 7 in. by 4 in. Given by Sir Charles and Lady Walston in 1919.
Probably from the same tunic as Nos. 742, 743.

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775. FRAGMENT OF A LINEN TUNIC, with tapestry-woven ornaments in coloured wools and undyed linen thread on linen warps. Parts of the two shoulder-bands are preserved, with the narrow border connecting them below the neck-opening. The former contain floral forms and trellis ornament, chiefly in white outline, on a red ground. The connecting border has a device (much defaced) within a circle, in red on a black ground. A narrow band of tapestry ornament with wavy lines and discs has been attached to the right side and the top of the fragment.

Site unrecorded. 6th—7th century.

Size, 20 in. by 12½ in. Given by Sir Charles and Lady Walston in 1919.

776. THREE PORTIONS OF A BAND from a tunic, tapestry-woven in coloured wools and undyed linen thread on linen warps. In the middle is a succession of ornamental X-forms in colours on a yellow ground. There are narrow borders of lozenges in red and white on a green ground.

Site unrecorded. 6th—7th century.

Size, 17 in. by 13½ in.; W. of bands, 3 in. Given by Sir Charles and Lady Walston in 1919.

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V.—EMBROIDERIES

THE specimens described in the foregoing chapters of this volume suffice by their number to show how usual was the practice of decorating tunics of this period with tapestry-woven ornaments. Another form of decoration employed was embroidery; this was much more rare, rarer even than the seven specimens in the Museum might seem to imply. The difference of these from the tapestry-weavings lies not only in the technical method, it is seen also in the more intelligible treatment of the subjects and in the material employed, which is always silk. The fact that wool is almost invariably employed in one class and silk in the other, might seem to point to a later origin for the embroideries; but there are important considerations tending to show that the two classes belong to the same period.

Tunics with woven silk ornaments are discussed in a later chapter.[1] A comparison of those with the embroideries described below points to the conclusion that it is to them rather than to the tapestry weavings that the embroideries are related. In both cases there is not the obscurity about the subjects so general in the tapestry work. The woven silks sometimes have Christian subjects (*e.g.* No. 825, with the Virgin and Child), and a comparison of the Annunciation scene on the woven silk from the Cappella Sancta Sanctorum (which, although not found in Egypt, is obviously of the same origin as others found there) with the same subject on No. 777, described below, reveals a surprising similarity of treatment. In most cases, if not in all, the embroidery was done on a linen ground and afterwards stitched to the tunic. Where a fragment of the garment remains, it is seen to have been of linen. In addition to the roundels in the Museum, two are illustrated by Forrer (Seiden-Textilien).

[1] Ch. VII, p. 74.

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One (PLATE XV, 6) was subsequently acquired by the Hamburg Museum; the other (PLATE X) passed to the Brussels Museum (I. Errera, Collection d'Anciennes Etoffes, 1916, No. 304). Forrer also illustrates a pallium (PLATES XVI–XVII), and a shoulder-band (PLATE XIV). A pallium is in the Kaiser Friedrich Museum at Berlin, and a small pendent roundel from a shoulder-band is described below.

777. ROUNDEL of linen, embroidered with coloured silks. It represents the Annunciation and the Salutation. The Virgin is seated spinning, with a basket before her, within a small domed building. Her purple robe is spangled with stars. The angel stands before her, holding a long staff with a cross at the top. In the other scene, to the right, the robe of the Virgin is the same as before. The ground is green. There is a border of heart-shaped flowers and rosettes. The roundel has been stitched to a linen tunic, a fragment of which remains.

Site unrecorded. 7th—8th century. PLATE XVIII.

Diam., 7½ in. Acquired in 1903.

Probably from the same tunic as Nos. 778, 779. *Cf.* the Annunciation scene on the woven silk stuff from the Cappella Sancta Sanctorum (J. Lessing, Gewebesammlung, PLATE VI; O. von Falke, Seidenweberei, Fig. 68).

778. PORTION OF A ROUNDEL of linen embroidered with coloured silks. The Last Supper. The fragment represents eight of the Disciples seated at a semicircular table; below on the right is an attendant carrying a pitcher on his shoulder. On the table before each Disciple is a round cake of bread marked with a cross. A curved band, issuing from an object now unintelligible, touches the halo of one of the figures. The ground is green. There is a border of heart-shaped flowers and rosettes. The roundel has been stitched to a linen tunic, a fragment of which remains.

Site unrecorded. 7th—8th century. PLATE XVI.

Size, 7 in. by 5 in. Acquired in 1903.

Cf. representations of the Last Supper in S. Angelo in Formis, Rome (11th century painting), and in the Gospels of Rossano, 6th century (A. Muñoz, Codice di Rossano,

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p. 29 and PLATE V). Also carved wood relief in the church of S. Sergius, Old Cairo, attributed to the 8th century (A. J. Butler, Coptic Churches, I, p. 191); also mosaic in S. Apollinare Nuovo, Ravenna (6th century).

It has been suggested by Mr. Maclagan that this roundel may have contained a second subject, the Miracle at Cana (*see Burlington Magazine*, Vol. XXXVIII, 1921, p. 178).

779. PENDENT ROUNDEL from a shoulder-band of linen embroidered with coloured silks. It represents the half-length figure of an angel holding a staff with a cross at the top in the left hand, and another object, partly effaced, in the right. The ground is green. There is a border of heart-shaped flowers and rosettes, and there are traces of a narrow stripe which connected the pendant with the shoulder-band. The roundel has been stitched to a linen tunic, a fragment of which remains.

Site unrecorded. 7th—8th century. PLATE XVI.

Diam., 3 in. Acquired in 1903.

See the shoulder-band with pendent roundel in R. Forrer, Röm. und Byz. Seiden-Textilien, PLATE XIV.

780. ROUNDEL of linen, embroidered with coloured silks. It apparently represents the angel announcing to St. Mary Magdalene the Resurrection of our Lord, and our Lord appearing to her in the garden. In the first scene an angel stands behind a woman clad in a long pale-coloured tunic and a blue mantle. In the second, a woman approaches our Lord, who wears a pale greenish-blue tunic and has a cruciferous nimbus. The ground is now straw-coloured. There is a border of heart-shaped flowers. It has been stitched to a piece of linen with a looped pile at the back, perhaps a fragment of the original tunic.

Site unrecorded. 7th—8th century. PLATE XVIII.

Diam., 7 in. Acquired in 1903.

The linen to which the roundel is stitched is undoubtedly from the graves, though it appears uncertain whether the two have been stitched together since the removal. *See* also No. 838.

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781. PORTION OF A ROUNDEL from a tunic, of linen, embroidered in coloured silks. Three nimbed figures stand before a group, of which one figure alone remains. The subject may be the Adoration of the Magi. Below is a large bird. The ground is red. There is a border of heart-shaped blossoms.

Site unrecorded. 7th—8th century. PLATE XVII.

Size, 8½ in. by 5½ in. Acquired in 1891.

Apparently from the same tunic as Nos. 782, 783.

782. FRAGMENT OF A SHOULDER-BAND (?) from a tunic, of linen, embroidered in coloured silks. The subject is incomplete and uncertain. Apparently a female figure is seated with a child in a raised cradle before her; to the right are traces of two standing bare-legged figures. The group possibly represents the Adoration of the Shepherds. Below is a bird. Along one side is a border of heart-shaped blossoms.

Site unrecorded. 7th—8th century. PLATE XVII.

Size, 7 in. by 4½ in. Acquired in 1891.

783. FRAGMENT OF A SHOULDER-BAND from a linen tunic, with portion of a border of heart-shaped blossoms, embroidered in coloured silks on linen.

Site unrecorded. 7th—8th century.

Size, 6 in. by 10 in. Acquired in 1891.

Probably another portion of the band No. 782. Between the embroidery and the coarse linen of the tunic there is a finer fabric, apparently with a silk warp, which probably originally covered the coarser linen, either entirely or in certain parts (*cf.* No. 838).

784. FRAGMENT OF A YELLOW WOOLLEN CLOTH, embroidered in coloured wools with vase-shaped and triangular ornaments.

Site unrecorded. 6th—7th century. PLATE XVII.

Size, 5 in. by 1½ in. Acquired in 1891.

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VI.—DYED LINEN FABRICS

THESE dyed linen stuffs are among the earliest examples of the process which they illustrate. An essential part of that process is the use of a "resist," by means of which certain parts of the cloth are reserved from the action of the dye. This resist was usually wax, but clay was also used, and it remains undetermined whether the one or the other was employed in these Egyptian dyed linens. After the application of the resist, the cloth was dipped in the dye, which stained every part not covered with the protecting substance. The resist was afterwards removed, by heating if it happened to be wax, revealing the surface beneath in the natural colour. The dye colour was usually blue, obtained from indigo,[1] and all the examples described below are of that colour. A few pieces exist in which red or green was used.[2]

The Roman historian Pliny the elder (d. A.D. 79) describes a process of dyeing stuffs in Egypt which involves the use of mordants —colourless preparations with which the stuff is imbrued in order to make it take the dye properly. "In Egypt," he says, "they employ a very remarkable process for the colouring of tissues. After rubbing the material smooth, which is white at first, they saturate it, not with colours, but with mordants that are calculated to absorb colour" (non coloribus, sed colorem sorbentibus medicamentis). "This done, the tissues, still unchanged in appearance, are plunged into a cauldron of boiling dye, and are removed the next moment fully coloured."[3]

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[1] Mr. R. P. Baker has kindly demonstrated this, volatilising the indigo dye by burning a fragment of the stuff and condensing the fumes on a piece of white paper.

[2] Two examples in the Kunstgewerbe Museum at Berlin are in red (Strzygowski, Orient oder Rom, PLATES IV, V). A piece with baskets of fruit in green on a blue ground is in the Musée des Tissus at Lyons. A mordant would be used for the red dye.

[3] Pliny, Nat. Hist., Bk. XXXV, Ch. 42. *See* also trans. by J. Bostock and H. T. Riley, Bohn's series; J. Strzygowski, Orient oder Rom, p. 110; G. P. Baker, Calico Painting and Printing, pp. 3–5. Mr. Baker points out that the use of mordants in dyeing was known in India before Pliny's time, and he thinks that the practice was brought from India to Egypt. A further note by Mr. Baker is as follows:—A cotton fabric after mordanting is always calendered in order to smooth the surface. I cannot understand why the process was recommended by Pliny prior to the mordanting.

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In the examples described below the resist has been applied by hand.[1] Although the process was well known to Pliny, there is little probability that any of the examples described below can be of so early a date as his time. It has already been shown that we cannot with certainty date back any of these patterned stuffs from Egypt to the 1st century of our era. Some of the stuffs produced at that time may have closely resembled specimens of the succeeding centuries which have been recovered, but even that seems improbable in the case of these dyed hangings. Most of them represent Christian subjects, taken from the Old and New Testaments; these are rendered in the direct manner exemplified in the early Christian mosaics, and not in the crude symbolism of the earliest beginnings of Christian art as seen in some of the catacombs.

One hanging decorated by this process is remarkable as differing in the nature of its subject from all other known specimens, being entirely pagan in character. In spite of the surpassing interest of the examples, which offer us some of the earliest renderings of Biblical subjects, this hanging must be admitted to be the most important example of these dyed stuffs hitherto brought to light. As already briefly recorded in an earlier part of this catalogue, it was found by M. Gayet in Antinoë, and was presented by the Société des Amis du Louvre to that Museum in 1904. It represents in a succession of scenes the Birth and History of Bacchus.[2] There appears to be nothing in the design to point to the conclusion that it is merely a poetic rendering of a worn-out story. It belongs to a time before the definite ending of paganism in Egypt, and we cannot very well attribute it to a later date than the 5th century; it may be earlier. This stuff manifestly belongs to the same artistic tradition as those with the Christian subjects. In texture and colour it shows a close resemblance; and the decorative details, as well as the treatment

[1] A child's tunic, in cotton, dyed with indigo by the résist process (No. 1522–1899), has a pattern partly done by hand and partly by the use of printing blocks. This tunic appears to be Muhammadan, and later than the Coptic specimens in linen. The wood blocks found by Forrer at Akhmîm (Zeugdrucke, Fig. 2, Kunst des Zeugdrucks, PLATE II, 3–5) may perhaps be of the Muhammadan period.

[2] A painted copy in the Guimet Museum, Paris, is illustrated in Guimet, Portraits, PLATE XIII.

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of the figures, are very similar. If we attribute the Bacchus hanging to a period not later than the 4th or 5th century, it seems a natural inference that the Christian stuffs are not later than the 5th or 6th, and this is borne out by the general character of the stuffs themselves.[1] These Coptic dyed linen stuffs are by no means common. There is a fine example from Akhmîm in the Edinburgh Museum, acquired at the same time as Nos. 785, 787, 788, described below. It represents the "Etimasia," or Preparation of the Throne,[2] and scenes in the story of the prophet Daniel. Fragments of similar stuffs to this are in the Reinhardt Collection and in the Kunstgewerbe Museum at Berlin.[3] Other examples are in both those collections, as well as at Leipzig.[4] A specimen from Antinoë in the Cinquantenaire Museum at Brussels has a succession of stripes showing wild animals chasing one another alternating with rows of leaves.[5] No example preserved in its entirety has been brought to light up to the present. They all seem to have been portions of cloths of considerable dimensions, and they were probably used for the most part as hangings. The figures represented are on a relatively large scale, and the ornamental details are put in boldly. It will be seen that the examples in the Museum may be grouped in more than one instance as parts of a large cloth. The general arrangement of the ornament seems to be a succession of horizontal bands, some containing the figure-subjects and others filled with diaper patterns.

Stuffs which may have been of the same kind are referred to by early writers. Epiphanios, Bishop of Cyprus (d. 402) writes in A.D. 394 to John, Bishop of Jerusalem, of a dyed and painted hanging (velum tinctum atque depictum) with a figure of Christ or of a saint, which he had torn down from the doorway of the church at Anablatha in Syria and handed to the church officials, recommending

[1] The "monogrammatic Cross" (a combination of the letter P with a †) is found on these stuffs. *See* No. 786 and Strzygowski, Orient, PLATE VII (dyed specimen at Leipzig). The general use of that symbol is traced back to the 4th to 5th century.

[2] *Cf.* Dalton, Byzantine Art, p. 666.

[3] Strzygowski, Orient, PLATES VI, IV.

[4] Orient, PLATE VII; Dreger, Weberei, PLATE XIX.

[5] Illustrated in Errera, Étoffes Égyptiennes, No. 44.

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them to wrap a poor man in it for burial.[1] A few years later Paulinus of Nola (409–431) mentions dyed linen textiles among the gifts made to the church at Nola.[2]

These dyed stuffs come from different centres of excavation. The majority appear to have been found at Akhmîm, and it is probable that all the Museum specimens came from there. The piece in the Louvre referred to above is a remarkable exception. It was found at Antinoë. A small fragment from a doll's garment in the Vienna Museum came from Saqqarah.[3] There is no evidence to show whether they were all made in one centre, but that the specimens found in Egypt were made in that country seems a fairly safe conclusion. Forrer[4] illustrates a fragment of a linen stuff, measuring 6 cm. by 7 cm., dyed in blue with a small diaper of circles and discs, which is said to have been removed from the grave of St. Cæsarius at Arles (bishop, 502–543). There is nothing to show where it was made.

It is noticeable that the last letter of the name Daniel, which occurs more than once on the stuffs, is always P instead of Λ. On account of this practice, of which there are other instances on these stuffs,[5] it has been suggested that they may have been made in the Faiyûm. The following note by Mr. Stephen Gaselee deals with this point :—

"The Fayoumic practice was to substitute Λ for P in Egyptian words; Greek words do not undergo the dialectical change.

But this is only so in Fayoumic, strictly speaking. When we get to the Middle Egyptian dialects (called by various names, such as 'Memphitic') we do not find this change taking place nearly so often; in other words, the places in the Nile Valley do not exhibit the peculiarity to anything like the same extent—it is only in full force in the comparatively isolated district of Lake Fayoum.

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[1] Epiphanii Opp. ed. Petav. II. *See* also Strzygowski, Orient, pp. 103, 111.

[2] Poem VIII, 31. *See* Strzygowski, Orient, p. 111.

[3] Riegl, Catalog, No. 584; Forrer, Zeugdrucke, p. 11

[4] Zeugdrucke, PLATE II, 1, and Fig. 1 on p. 10.

[5] Strzygowski, Orient, p. 104.

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Further, the grammarians have noted that the change takes place much less in the inscriptions on monuments than in MSS.

Now it is hardly conceivable that all our printed stuffs with Christian symbols should have come from the rather obscure Fayoum province; even if Middle Egyptian, some at least must have been made in the Nile Valley; and one would expect their orthography to be more or less analogous to that of inscriptions from the same district.

I am therefore inclined to argue—even if unsatisfactorily—more or less as follows.

There was a general Middle Egyptian tendency—which came to extremes in the Fayoum district—to put Λ for P.

We have not a very great number of specimens of stuffs of the given age and period, and must not draw conclusions too absolutely from those which we do possess.

There was in Egypt (as in modern China) a general difficulty in distinguishing between the two sounds, which seem to us so very different, *l* and *r*; in the hieroglyphic syllabary there was only one sign for the *l* of Pto*l*emy and the *r* of Cleopat*r*a.

This general confusion was naturally more found among the comparatively illiterate people who worked Christian symbols on woven stuffs; and, supposing that most of them came from what is roughly called Middle Egypt, the—

(*a*) paucity of examples,

(*b*) general Egyptian inability to distinguish between the two consonants,

(*c*) particular Middle Egyptian changes of the two,

are sufficient to explain the ΔANIHP, MIXAHP etc., on the dyed stuffs."

785. THE ANNUNCIATION. To the left, seated on a chair, is the Virgin, spinning. She holds in her hands a distaff and at her feet is a basket. In the centre stands the Archangel Gabriel. Between the Virgin and the Archangel is the word MAPIA (Maria). To the right, separated by a spirally-fluted column, stands a female figure

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with a halo, probably part of another subject. Along the top is a straight band with a row of circles enclosing conventional blossoms.

From Akhmîm. 5th—6th century. PLATE XIX.

Size, 1 ft. 9 in. by 2 ft. 2 in. Acquired in 1897.

See Proc. Soc. Antiquaries, London, Vol. XXIV, 1911–12, p. 287, Fig. 1.

For a similar treatment of the same theme *see* the " Pignatta " Sarcophagus in the Church of S. Francesco at Ravenna. (Illustrated Dalton's Byzantine Art and Archaeology, p. 112 ; *see* also Fig. 381.) *See* Coptic embroidered roundel No. 778. This and the following two pieces probably belonged originally to the same hanging.

786. THE NATIVITY. To the left is an angel in attendance on the Virgin, who reclines on a couch in the centre. Between the angel and the Virgin is the Greek cross. To the left of the angel is the monogrammatic cross (a combination of the Greek letter P with a ☩). Below on the right is a portion of the manger, with the Holy Child, and an ox standing behind it. Above the ox is the word MAPIA (Maria) and a star. The left side is bounded by a spirally-fluted column. Along the top is a straight band with a row of circles enclosing conventional blossoms.

From Akhmîm. 5th—6th century. PLATE XIX.

Size, 18 in. by 2 ft. 10 in. Given by Dudley B. Myers, Esq., in 1900.

See Proc. Soc. Antiquaries, London, Vol. XXIV, 1911–12, p. 288, Fig. 2. This representation of the Nativity may be compared with that on the woven silk fabric removed from the Cappella Sancta Sanctorum in Rome (Lessing, Gewebesammlung, PLATE VI ; O. von Falke, Seidenweberei, Fig. 68).

787. BIBLICAL SCENES. There are several subjects on the fragment. The subject on the right of the upper portion shows the giving of the Law to Moses. The Law is being delivered from Heaven in the right-hand top corner of the pattern, and Moses stretches forth his hand to receive it. To the right of Moses is Mount Sinai. To the right of Moses' arm is the word MOYCHC. To the left are two figures, who bear considerable resemblance to the figures in the " Healing of the Dropsical Man " at Leipzig, and it is thought that they may represent the same subject. The central figure with the elaborate halo would then be Christ, the figure with the plain halo the dropsical man. Between Moses and the central figure is the remnant of an inscription, of which the letters ΔPΩ are still visible.

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These are probably part of the word ὑδρωπων, as in the example at Leipzig, or ὑδρωπικος (St. Luke XIV, 2); and if so, the theory as to the subject is confirmed. Above and below these figures is a straight band filled with discs alternating with conventional blossoms. In the lower portion of the fabric, on the left, is the Woman with the Issue of Blood touching the robe of Christ. Between them is the word (EMAPΩCA) (αἱμορῥοοῦσα). Matthew, IX, 20). Christ, the central figure, is at the same time raising Lazarus, represented on the right as a mummy in a tomb, with a fluted column on either side. Between Christ and Lazarus the letters APO (ΛAZAPOC) are visible.

From Akhmîm. 5th—6th century. PLATE XX.

Size, 2 ft. 7 in. by 2 ft. 10 in. Acquired in 1897.

For other examples of the first two subjects, *see* Strzygowski, Orient, PLATES VI, VII. Compare with the last subject the representation in silk embroidery from Akhmîm (Forrer, Seiden-Textilien, PLATE XVI, 4).

788. BIBLICAL SUBJECT. Portions of three figures are to be seen. They are enclosed by a band showing part of a large circle. A figure stands in the centre between two columns (perhaps the posts of a door) and looks round at a second figure on the left, who stands with outstretched hand. Above the halo of the first is the drapery of a third figure, whose head is now missing, but part of whose hair and halo remain. Between the column on the right, and the outstretched hand of the first figure are the letters EI | OY | ΔA | C, and on the other side of the column an ornament which may be a candelabrum. The star decoration on some of the draperies is noticeable. On the spandrel in the top right-hand corner is the bust of a woman with a halo. At the lower right-hand corner is a doorway filled in by a curtain gathered up in the middle. Chequer-ornament covers the space around this doorway. The detached fragment exhibited with this stuff shows the foot and lower part of the drapery of a fourth figure. It may belong to the left-hand bottom corner of the pattern, which, if complete, would extend on the left-hand side some distance. The subject and the meaning of

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the inscription have not been discovered, but if the Greek letters stand for the name Judas, the subject may possibly be the Betrayal of Christ.

From Akhmîm. 5th—6th century.

Size, 3 ft. 10 in. by 2 ft. 8 in. Acquired in 1897.

See Proc. Soc. Antiquaries, London, Vol. XXIV, 1911–12, p. 290, Fig. 3.

789. SS. THOMAS, MARK AND PETER. Their names are given in Greek:—ΘΩΜΑC, MAPKOC, ΠΕΤΡΟC. They advance towards the right. The scene represents part of the subject, "The Communion of the Apostles." The figures are enclosed above and below and on the left side by a straight band with a zig-zag stem having triangular ornaments in the angles. The space above and below is covered with a diaper of rosettes formed of seven circles.

From Akhmîm. 5th—6th century. PLATE XX.

Size, 3 ft. 1 in. by 2 ft. 3 in. Acquired in 1914.

This and the following three examples probably formed part of one large hanging. They were formerly in the collection of Herr Theodor Graf, of Vienna; thence they passed into the possession of Dr. J. P. Richter before being purchased for the Museum (*see* Strzygowski, Orient, p. 109; Forrer, Zeugdrucke, PLATE II, 2 and p. 11).

790. TWO FIGURES. They advance towards the left; the subject has not been discovered. There is a border on the left similar to that on the piece described above. The border below is filled with discs alternating with conventional blossoms, similar to that on No. 787. The space beneath this border is covered with a diaper of rosettes like that on No. 789.

From Akhmîm. 5th—6th century.

Size, 1 ft. 10 in. by 1 ft. 4 in. Acquired in 1914.

791. TWO FIGURES. They advance towards the left; the subject has not been discovered. There is a fragment of a border on the left side similar to that on No. 789.

From Akhmîm. 5th—6th century.

Size, 14 in. by 18 in. Acquired in 1914.

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792. Two Fragments of diaper ornament and zig-zag border. The diaper is of blossoms similar to that on the stuffs mentioned above. The borders are the same as those on No. 790.

Size, 2 ft. 1 in. by 16 in. Acquired in 1914.

793. Border, with a continuous wavy stem of fruit and leaves. From Akhmîm. 5th—6th century.

Size, 7 in. by 13 in. Acquired in 1899.

Same pattern as Forrer, Zeugdrucke, Plate II, 3, a piece said to be portion of a cloth with two almost life-size figures before an altar.

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VII.—SILK WEAVINGS

SOME of the earliest silk fabrics now known to exist owe their preservation to the desert burying-grounds of Egypt. They cannot be regarded as among the first silk fabrics woven, for silk was cultivated in China many centuries before the date of these burying-grounds, but they carry us back almost to the beginnings of silk weaving in the Western world. The secret of silk rearing was guarded with great care in China and the Far East, and was unknown in Egypt and in the West generally until after such examples as Nos. 62 and 773, described in an earlier part of this catalogue, were woven. The silk threads used for the tapestry-work of these stuffs must have been imported from central or eastern Asia, and it is highly probable that many of the fabrics entirely in silk described below were woven from imported silk. The statement of Procopius that the first silk grown in the West was obtained from eggs surreptitiously brought to Constantinople from the East ("Serinda,"=Khotan) under Justinian, in the middle of the 6th century, has often been quoted. From these beginnings its cultivation spread to other parts of the western world.

A first examination of these silk stuffs reveals a noticeable feature —that a large proportion of them are in two colours only, the pattern being in a pale tone on a purple ground. There must have been a considerable variety of the purple tones in different examples when the colours were fresh, but perhaps not so great as these stuffs now present.

They now range from a full deep purple to a steel-blue, or a light reddish colour. The pattern is drab or yellow. Where this subdued scheme of colouring is departed from the colours are generally conspicuously bright, red being generally the colour of the ground.

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As in the case of the tapestry stuffs, there seems to be little doubt that the purple stuffs are the earlier in origin, although that colour continued to be employed alone after the polychrome stuffs began to be woven. From the point of view of design and execution, the purple stuffs are, as a rule, the best, and broken motives from these tend to appear in the polychrome silks in new combinations. At the same time it should be admitted that there is nothing in the whole range of early textile art excelling in interest and historical importance such polychrome stuffs as that representing the Annunciation and the Nativity from the Sancta Sanctorum Chapel in Rome.[1]

Another feature to be remarked in these stuffs from Egypt is that the same motives tend to be repeated again and again, until at last they are so obscurely rendered as to require the aid of the earlier versions for their interpretation. These designs strike a new note, and obviously they are not in the direct line of descent from the tapestry-woven patterns described in earlier parts of this catalogue. Where the two are similar, and this occurs in relatively few instances, it appears beyond doubt that the tapestry weaver was the copyist.[2] Parallels to the silk designs are rather to be sought in the Asiatic provinces of the Byzantine empire and the borders of the Persian dominions on the lower Tigris. The line of demarcation of East and West was not then defined as it subsequently became, partly through Arab irruptions, and then to a still greater degree by the advance of the Turks.

The problem is one of peculiar complexity. There are relatively few silk stuffs of this early period from other sources than the burying-grounds of Egypt, and while those few do not bear any sign or mark of their origin beyond that to be inferred from the nature of the designs, there is no reason whatever to assume that any of them were woven in the localities where they are now kept. Two silk stuffs from church treasuries express the sentiment of classical times more clearly

[1] J. Lessing, Gewebesammlung, PLATE VI. It is true that this stuff was not found in Egypt, but it belongs to the same class as others described below.

[2] *See* Chap. II of this volume for tapestry stuffs imitating the silks. Some unskilful paintings on wood found in the church of Apa Jeremias at Saqqara in 1907–8 show designs copied from these silk stuffs (J. E. Quibell, Excavations at Saqqara ; Cairo, 1909, Vol. III, PLATE XXXIX, 2, 4 and 5).

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than any others known. One, representing deities riding on marine monsters, was found in an ivory reliquary in the Church of Notre Dame de Valère at Sion and removed to the Zurich Museum.[1] The other is in the treasury of Sens Cathedral.[2] It represents a bowman, crowned with ivy, brought to the ground by a leopard. These stand almost alone, but there is a number of other early stuffs, comparable to those found in the Egyptian burying-grounds, in the older treasuries of Western Europe. Those at Sens, Maastricht, Aix-la-Chapelle and Rome (from the Sancta Sanctorum Chapel[3]) are the chief. A few references to such stuffs are given below. They are collectively noted here in order to show how widely they are scattered. In regard to the Egyptian examples, the question has been debated whether it was the woven article or only the raw material that was carried into Egypt. Both views have their difficulties. On the whole, these difficulties are far less formidable on the theory that the stuffs were imported already woven, and that is probably the right conclusion. Obviously, many of the patterns were not derived from Greece or Rome, or from the traditional art of Egypt. It is true that the burial site may often be guessed from the patterns of the stuffs, but this is by no means always the case; and it does not seem likely that stuffs showing, for example, the strong influence of Persian art and found scattered in the churches of Western Europe were the product of a small local school of weaving far up the Nile.[4] It was the opening up of the East to the Romans that brought the great influx of silk into the Empire. From that epoch until the outcome of Justinian's experiments in the home-cultivation of silk provided enough of the raw material for the needs of the day, the commerce in silk from the Far East was in the hands of the Persians. These people had looms of their own, and they would be less disposed to pass

[1] Semper, Der Stil, 1860, Vol. I, pp. 153, 192; Strzygowski in Preuss. Jahrbuch, XXIV, 1903, p. 165. There is a fragment of the stuff in the Berlin Museum (von Falke, Seidenweberei, Fig. 56).

[2] Rev. de l'Art Chrétien, LXI (1911), p. 269.

[3] *See* P. Lauèr, PLATE XVIII, 4.

[4] Since this Catalogue was prepared for printing, Professor Strzygowski's work, "Altai-Iran und Völkerwanderung" (Leipzig, 1917), has reached London. He mentions these silk stuffs from Egypt, referring the reader to his previous essay in the Preuss. Jahrbuch on the subject (Vol. XXIV, 1903, p. 153), and claiming the silks for Persia.

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on westwards the raw material than the manufactured article. In those days, and for long after, silk was valued for itself, as a precious and beautiful substance, like gold or silver or gems, as well as for the delicate patterns produced with it on the loom, and repeated efforts were made to get at the original source of supply so as to escape the Persian middleman.[1] In Sassanian times the centres of Persian culture lay farther westwards than at present, and we have the testimony of chroniclers that the early kings of that dynasty obtained the weavers for their more easterly provinces from Mesopotamia. We may gather from this that weaving was then well established in the neighbourhood of the two great rivers. The mixed and fanciful character of many of the designs described below claims consideration for that region as their probable source. Under the Seleucids Hellenic motives had gained a footing there, but the Sassanian rulers who succeeded them, as native Persians, regarded themselves as the heirs to the traditions of the earlier times, and endeavoured to impose a revival of old Persian forms on the Hellenic traditions recently introduced. The best of these fabrics are remarkably fine specimens of weaving. They bear the stamp of a long tradition, and do not look like experiments by provincial weavers in an unfamiliar material.

Most of these silk fabrics were found at Akhmîm or at Antinoë. Among the former are representations of mounted bowmen shooting arrows behind them (*e.g.* No. 810), recalling the description by ancient writers of the Parthians, whose flight was more formidable than their attacks.[2] These, as well as the tree forms such as we find on No. 798, are generally acknowledged to be Oriental in character. Antinoë has yielded more fanciful types—animals with long fluttering scarves, hybrid creatures, palmettes and various fantastic devices.[3]

[1] The 4th century historian Ammianus Marcellinus speaks of the Roman dandies of his time burdening themselves with a multitude of cloaks of excessive fineness, which were kept in motion by the wind or by the waving of the hand, making the coloured figures of animals conspicuous (Book XIV, Ch. VI, 9). Silk probably entered into the composition of these.

[2] Sidonius Apollinaris, Bishop of Clermont (d. *cir.* 482), describes a foreign robe with Parthians looking behind and discharging arrows at wild beasts.

[3] Nos. 828, 829; Guimet, Portraits, p. 6, and PLATES V to VIII, XI; Cox, Soieries, PLATES XXI, XXII; O. v. Falke, Seidenweberei, Figs. 37 to 50.

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There can be little question that the source of these is to be traced to Hither Asia. Another class of design, representing Christian subjects, is of the greatest importance. It is represented in the Museum by Nos. 825 (Virgin and Child), 826 (Orans), and 819 (St. Michael and the Dragon). The crowned bust in the small pendent roundel attached to the shoulder band No. 803 is identical, as far as it goes, with the figure in a larger roundel from Akhmîm, now in the Brussels Museum. Above that figure are the letters AΩ.[1] The diversity of these silk stuffs from the burying-grounds points to the likelihood that they are not all the work of a single weaving centre. They were probably woven in different cities of Hither Asia (Syria, Mesopotamia and the neighbouring districts). Some may have been the work of the non-Egyptian craftsmen of Alexandria; stuffs woven there would probably be similar, for the most part, to those from the nearer Greek cities of Hither Asia. The typical "Antinoë" silks, with their fanciful designs of Persian inspiration and their fine execution, seem to belong rather to Mesopotamia. The "Akhmîm" stuffs may perhaps be of Syrian origin. Distinctions of this kind should not, however, be pressed too far.

It should be observed that inscriptions, in the few cases where they appear, are always in Greek.

The 5th century is perhaps the earliest date to which we can assign any of the fabrics described in this chapter. It is probable that none of them are later than the 8th. An example with an Arabic name embroidered upon it will be described in a subsequent catalogue. It cannot be later than the middle of the 8th century, and it is the latest type of all.[2]

All these silk stuffs evidently decorated tunics. Their arrangement on the garment was like that of the tapestry panels on the Coptic tunics already described. The neck was cut away, as in those; the shoulder-bands ended in pendent medallions at the waist,

[1] Forrer (Seidentextilien, PLATE III, 3). The figure is repeated twice, as is almost invariably the case with such patterns in circles; it can hardly represent the Emperor and Empress, as suggested by Forrer. *See* also Errera, Étoffes Égypt., No. 189.

[2] No. 1314–1888. The name is Marwân. The woven stuff has straight rows of hearts and discs on a red ground.

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with large roundels (or square panels with ornament in circles) below, and oblong panels on the sleeves. This similarity is important as tending to confirm the dates suggested for both classes of stuffs on other grounds.

Fortunately the Museum possesses an entire tunic with its silk ornaments (No. 794). A comparison with this garment will show how most of the silk stuffs described below were used. The tunics were generally of linen, apparently plain as a rule, but sometimes showing inwrought tapestry ornaments as well as the applied silk panels. There are two such examples in the Museum. The two incomplete panels (No. 820) are attached to a portion of the linen tunic which they adorned. Although the tapestry ornamentation in this case has almost entirely perished, it is clear that it was of the late type—small scattered motives in polychrome, such as are described in the second volume of this catalogue (Chapter V). The other example is the fine silk fragment No. 828, evidently from Antinoë; this was stitched to the neck of a child's linen tunic, with traces of tapestry-woven ornament of the same class as that just referred to. These examples contribute further evidence in regard to the period when silk ornaments began to be applied to tunics. They dispose of the theory which has been advanced that the silk panels were earlier in origin than the tapestry ornamentation. One panel in the Museum (No. 855) was stitched to a piece of fine yellow silk, evidently part of the original garment. A silk roundel with huntsmen on horseback in the British Museum is attached to a similar piece of silk. Two silk roundels in the Berlin Museum, similar to those on the tunic No. 794, are sewn to a yellow silk stuff with a small lozenge diaper.[1]

The weaving of silk stuffs to serve as the decoration of tunics was evidently a special industry. It was, of course, out of the question that they should leave the loom in the varying shapes required, but the pattern was woven within the necessary contours, the surface beyond being left plain, to be cut away. They were not all woven

[1] Preuss. Jahrbuch, XXIV, 1903, p. 154.

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thus. Stuffs with repeating patterns, covering the whole field, were also used. These were often cut into the required shapes without regard to the pattern.

No tradition has come down to us with reference to the provenance of the four fine polychrome panels with huntsmen mentioned below (Nos. 821, 822 and 823). They are, however, remarkably like other panels known to have been found in Egypt, and we are reasonably safe in assuming that they, too, came from thence. Two of them, each with a single huntsman within the circle, are remarkable. The introduction of two balanced figures in each circle simplified the weaving process to such a degree that it was almost the invariable rule.

794. LINEN TUNIC, with applied woven silk ornaments, consisting of shoulder-bands, roundels and sleeve panels. The first reach down to the waist, both on the back and the front; the ends are rounded, and each has a small pendent roundel connected with it by a narrow strip. They are each divided into four equal parts by three square compartments, containing eight-pointed star designs with radiating floral devices at the points. The spaces between these squares are each filled with a conventional tree, culminating in a seven-lobed circle within which the foliage is traced. The small roundels contain trees of similar form, but symmetrical. The large detached roundels, of which there are four, two at the back and two at the front, beneath the shoulder-bands, contain similar tree forms, but more elaborate. The oblong panels on the cuffs have in the middle a circle of wavy outline, containing a radiating floral device, and surrounded by symmetrical floral scrolls. Two compartments at each end both contain a horseman armed with a mace (?) attacked by a foot-soldier with a lance. In the lower corner is a long-legged bird, and higher up is another bird with outspread wings. The name ZAXAPIOY appears over the horseman's head. The borders of the silk panels consist of cup-shaped flowers, placed alternately inwards and outwards, and connected by S-forms. The narrow strip connecting the shoulder-bands with the pendent roundels has

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a double running-wave pattern. The ornament is all in drab colour on a purple ground, which varies considerably in tone in the different pieces. The patterns have all been specially woven for the use to which they have been put, the parts to be cut away in order to form the shaped outline being left plain.

Probably from Akhmîm. 6th century. FRONTISPIECE.

H., 4 ft. 5 in.; W., 3 ft. 5 in.; W. of shoulder bands, 3½ in.; diam. of roundels, 7½ in. Acquired in 1903.

The signification of the name "Zachariou" on this stuff is uncertain. It occurs frequently on stuffs of this pattern; sometimes the name is "Joseph" (*cf.* Forrer, Seiden-Textilien, PLATE V, 1). The suggestion that it is the name of the weaver (O. v. Falke, Seidenweberei, I, p. 44) is contrary to all experience in regard to early silk stuffs. Perhaps it is intended for the name of the rider, or of an official. Other examples (generally in better condition) of all the designs on this tunic are represented in the Museum and are mentioned below. Described in *Burlington Magazine*, Vol. II, 1905, p. 238; O. v. Falke, Seidenweberei, Fig. 58. For similar panels *see* J. Lessing, Gewebesammlung, PLATE III, c.

795. PORTION OF A SHOULDER-BAND, of woven silk in purple and buff. The pattern is the same as that on the tunic No. 794; this example shows parts of two trees and the intervening panel.

From Akhmîm. 6th century. PLATE XXIV.

Size, 10 in. by 4½ in. Given by the Rev. G. J. Chester in 1887.

796. PORTIONS OF THREE SHOULDER-BANDS, of woven silk in purple and buff. The pattern in each case is the same as that on the tunic No. 794, but debased.

Probably all from Akhmîm. 6th—7th century.

Sizes, 9½ in. by 3 in.; 8 in. by 3 in.; 7 in. by 2 in. Acquired in 1891, 1896 and 1900; the last given by Robert Taylor, Esq.

797. PENDENT MEDALLION, of woven silk in purple and buff. The pattern is the same as that on the tunic No. 794, but debased.

From Akhmîm. 6th—7th century.

Size, 3½ in. by 3½ in. Acquired in 1891.

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798. THREE ROUNDELS of woven silk in purple and buff. The pattern is the same as that on the tunic No. 794.
Probably all from Akhmîm. 6th century. PLATE XXI.
Diam. of roundels, 9 in., 8½ in., and 8 in. The first acquired in 1887; the others given by Robert Taylor, Esq., in 1900.
See R. Forrer, Seiden-Textilien, PLATE IV, 1; J. Strzygowski, Altai-Iran, Fig. 73. Two roundels of similar pattern, from a silk tunic, are in the Kaiser Friedrich Museum at Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 154, Fig. 2, 3).

799. ROUNDEL, same material, colour and pattern as the above but debased.
Probably from Akhmîm. 6th century. PLATE XXI.
Diam., 7 in. Acquired in 1891.
See Forrer, Seiden-Textilien, PLATE III, 4.

800. ONE-HALF OF A SLEEVE-PANEL of woven silk in purple and drab. The pattern is the same as that on the tunic No. 794.
From Akhmîm. 6th century. PLATE XXII.
Size, 12 in. by 9 in. Acquired in 1887.
See J. Strzygowski, Altai-Iran, Fig. 72; there is a similar piece in the Kaiser Friedrich Museum, Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 160, Fig. 6).

801. FOUR PORTIONS OF SLEEVE-PANELS of woven silk in purple and drab. The pattern is the same as that on the tunic No. 794, but in the first two instances much compressed in the vertical direction.
Probably all from Akhmîm. 6th century.
Sizes, 4 in. by 8 in.; 4 in. by 8½ in.; 5 in. by 4 in.; 8 in. by 4 in. The first acquired in 1893; the others given by Robert Taylor, Esq., in 1900.
There is a similar piece in the Kaiser Friedrich Museum, Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 158, Fig. 5).

802. PORTION OF A SHOULDER-BAND of woven silk in purple and drab, divided into panels alternately containing:—(1) a huntsman with sword and shield and a lion and hare below; (2) a conventional tree or plant with two birds on top holding an object between them in their beaks. The narrow border consists of a succession of heart-shaped floral forms.
Probably from Akhmîm. 6th century.
Size, 15½ in. by 2½ in. Acquired in 1893.
See Forrer, Seiden-Textilien, PLATE III, 1; O. v. Falke, Seidenweberei, Fig. 63.

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803. PORTION OF A SHOULDER-BAND similar to the above, but with its pendent roundel (now disconnected) containing a crowned bust. From Akhmîm. 6th century.

Sizes, 3 in. by 2 in.; 6½ in. by 3 in. Acquired in 1890.

See Forrer, Seiden-Textilien, PLATE V, 9.

Two full-length figures, identical with that in this roundel, as far as it goes, in a small roundel of similar texture found by Dr. Forrer at Akhmîm, had the letters A and Ω above them (Forrer, Seidentextilien, III, 3). This roundel is now in the Brussels Museum (Errera, Étoffes Égypt., No. 189).

804. PORTION OF A SHOULDER-BAND, similar to the above. This portion shows the head of the warrior and the greater part of the tree.

Probably from Akhmîm. 6th century.

Size, 7 in. by 2¼ in. Given by Robert Taylor, Esq., in 1900.

805. TWO PORTIONS OF SHOULDER-BANDS, similar to the above, but debased. These show the star-shaped ornament which came in the middle, not to be seen on the panels described above. One has the whole pattern and part of the repetition; on the other is the warrior and part of the tree.

Probably from Akhmîm. 6th—7th century.

Sizes, 15 in. by 2 in.; 8 in. by 2 in. Acquired in 1891.

806. TWO PORTIONS OF SHOULDER-BANDS of woven silk in purple and drab. The pattern consists of:—(1 and 3) a conventional tree with two running spearmen beneath; (2) a plant growing from a vase (?) and two birds; (4) a lobed device enclosed by a scalloped border; beyond this the same ornament was inverted for the back of the tunic.

Probably from Akhmîm. 6th century. PLATE XXIV.

Sizes, 18 in. by 4 in.; 22 in. by 4 in. The first acquired in 1893; the second given by R. Taylor, Esq., in 1900.

See O. v. Falke, Seidenweberei, Fig. 67.

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807. SQUARE PANEL from a linen tunic, woven in purple and drab silk. A roundel enclosing a conventional tree with two hares at the foot, a bird on each side pecking at the fruit, and two boys in the branches with pruning knives. The band outlining the roundel has a succession of small floral devices. It was united on four sides to similar roundels by small circles, which, together with the intervening spaces, contained floral ornament.

Site unrecorded. 6th century. PLATE XXIII.

Size, 8½ in. by 7½ in. Given by Robert Taylor, Esq., in 1900.

808. SQUARE PANEL from a linen tunic, woven in orange and buff silk. A roundel enclosing a conventional tree growing from a vase and, on either side, an antelope suckling its young. The band outlining the roundel has a succession of floral forms. It was united on four sides to similar roundels by small circles, which, together with the intervening spaces, contained floral ornament.

From Lâhûn. 6th century. PLATE XXV.

Size, 8 in. by 8¾ in. Given by Professor W. M. Flinders Petrie, in 1890.

809. SQUARE PANEL from a linen tunic, woven in purple and drab silk. A circle enclosing a star-shaped device surrounded by four radiating plant forms. The band outlining the circle has a kind of scale pattern and small floral ornaments fill the intervening spaces. The circles in this pattern are free.

Site unrecorded. 6th century.

Size, 4½ in. by 4 in. Given by Robert Taylor, Esq., in 1900.

810. SQUARE PANEL from a linen tunic, woven in purple and drab silk. A circle enclosing two mounted bowmen, each attacking a lion, which is seen transfixed by an arrow below. The band outlining the circle has a succession of heart-shaped floral forms. It was united on four sides to similar circles by medallions filled with floral forms, similar to those on the outlining band. The intervening spaces contain circular floral devices.

Site unrecorded. 6th century. PLATE XXIII.

Size, 9 in. by 8 in. Acquired in 1903.

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811. Two Portions of Square Panels, similar to the above (No. 810).

Site unrecorded. 6th century.

Sizes, 12 in. by 4 in.; 4½ in. by 7½ in. Given by Robert Taylor, Esq., in 1900.

812. Three Portions of Square Panels, similar to the above, but in yellow and red.

The first from Armant; the other two uncertain. 6th century.

Sizes, 7½ in. by 5 in.; 10½ in. by 9½ in.; 5½ in. by 4¾ in. The first acquired in 1888, the second in 1891; the last given by Robert Taylor, Esq., in 1900.
There is a similar roundel in the Kaiser Friedrich Museum at Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 150, Fig. 1).

813. Panel similar to the above, in yellow and red; this example shows a complete circle and portion of that below it.

From Akhmîm. 6th century.

Size, 11 in. by 8 in. Acquired in 1889

814. Lower Portion of a Shoulder-band cut from a purple and drab silk textile, similar in pattern to the above, without regard to the design.

Site unrecorded. 6th century.

Size, 12 in. by 4 in. Given by Robert Taylor, Esq., in 1900.

815. Portion of a Shoulder-band similar to the above, but in red and yellow.

Site unrecorded. 6th century.

Size, 14½ in. by 3½ in. Given by Robert Taylor, Esq., in 1900.

816. Fragment of a Shoulder-band, and of a neck border, cut from a silk stuff similar to the above, in purple and drab. A fragment of the linen tunic to which they were applied still remains.

Site unrecorded. 6th century.

Size, 7½ in. by 5 in. Acquired in 1896.

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817. SILK BORDER from a tunic, woven in drab on a purple ground with small circles enclosing a radiating arrangement of floral stems and outlined by inverted scallops with trefoils at the points.

From Akhmîm. 6th century.

Size, 7½ in. by 3 in. Given by the Rev. G. J. Chester, in 1887.

Formed of three fragments stitched together. They were probably the small intervening ornaments of a stuff with roundels, such as No. 810.

818. PORTION OF A WIDE SHOULDER-BAND from a tunic, woven in purple and drab silk. In the middle is a quatrefoil enclosing four birds. The spaces beyond are each divided into two panels containing conventional trees. The quatrefoil would come on the shoulder, and two of the birds are therefore reversed.

Probably from Akhmîm. 6th—7th century. PLATE XXIV.

Size, 12 in. by 6 in. Acquired in 1893.

The trees are a debased version of those on the tunic No. 794. Similar piece, from Akhmîm, illustrated by Forrer (Seiden-Textilien, PLATE IV, 8).

819. SILK PANEL from the cuff of a linen tunic, woven in drab on a purple ground. St. Michael, holding a hand-cross, stands on the dragon and thrusts a spear into its jaws. Above is an animal attacked by a bird. The subject was originally seen four times, reversed once from right to left, and again from top to bottom.

Probably from Akhmîm. 6th century. PLATE XXV.

Size, 7½ in. by 5¼ in. Given by Sir Henry H. Howorth, K.C.I.E., in 1917.

A fragment of a similar stuff is illustrated by Forrer (Seiden-Textilien, PLATE III, 2).

820. TWO PORTIONS OF SILK SQUARES, woven in colours on a red ground, stitched to the lower part of a linen tunic with small tapestry-woven ornaments in wool, now mostly perished. Each square contained two horsemen attacking lions with spears, and hounds below, within a circle outlined by a band of heart-shaped floral forms. Floral devices with birds occupied the spaces which intervened

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between the repeating circles. The colours are blue, green, orange, red and white.

Probably from Akhmîn. 6th—7th century.

Size, 18 in. by 21 in. Acquired in 1887.

There is an example showing the complete pattern in the Department of Egyptian Antiquities, British Museum, No. 17173; there is a slight difference in the intervening devices, which have no birds. An incomplete fragment like the British Museum specimen is in the Museum at Düsseldorf (illus. O. v. Falke, Seidenweberei, Fig. 80). It is instructive to compare these with a fragment of a stuff of the same type, but more elaborate in treatment, in the Berlin Museum (Lessing, PLATE VIIb). The hind legs and tail of the horse in this fragment are bound with fluttering bands, recalling Sassanian art. This fragment probably came from a church reliquary or grave.

821. PAIR OF SQUARE PANELS from a tunic, of woven silk. A circle enclosing two mounted bowmen each attacking a lion, which is seen transfixed by an arrow beneath, and a running hound below. The band outlining the circle has a succession of conventional heart-shaped blossoms. The circles are free and the intervening spaces each contain a circular medallion enclosing a large rosette. One-fourth part of four of these is shown on each panel. The colours are blue, red, green, yellow and white, on a red ground.

Site unrecorded; most probably from Egypt. 6th century.

PLATE XXVI.

Each 10½ in. square. Acquired in 1893.

Pattern very similar to purple panel, No. 810, but the drawing inferior.

822. SQUARE PANEL from a tunic, of woven silk. A circle enclosing a mounted huntsman transfixing a lion with a lance. The band outlining the circle, which also served to link it to the repeating circles, has a succession of heart-shaped blossoms. The intervening spaces have floral designs of palmette form. Colours as above.

Site unrecorded; most probably from Egypt. 6th century.

PLATE XXVII.

Size, 9½ in. by 8½ in.

A fragmentary silk stuff in the shrine of St. Mandelbertha, in Liège Cathedral, is almost identical in design with this panel (water-colour drawing in the Museum, No. 1775–1888).

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823. SQUARE PANEL from a tunic; the same as the above, except that the horseman is shooting an arrow at a lioness.

Site unrecorded; most probably from Egypt. 6th century.

PLATE XXVII.

Size, 10½ in. by 9 in. Acquired in 1893.

A special interest attaches to these two panels, as the bands and intervening ornaments are identical in pattern and colour with those of the silk fabric representing the Annunciation and the Nativity in the Vatican, from the Cappella Sancta Sanctorum; this is perhaps the most remarkable early Christian silk weaving in existence (Lessing, PLATE VI; P. Lauer, Trésor du Sancta Sanctorum, Paris, 1906, PLATE XV; H. Grisar, Il Sancta Sanctorum, Rome, 1907, Fig. 60; O. v. Falke, Fig. 68).

824. TWO PORTIONS OF A SLEEVE-PANEL from a tunic, of silk woven in colours on a red ground. In the middle was a large quatrefoil with a rosette in the centre and an eagle with outspread wings in each lobe. The spaces beyond were both divided vertically into two compartments, each containing a horseman transfixing a lion with a spear.

Site unrecorded. 6th century. PLATE XXVIII.

Sizes, 7½ in. by 4¾ in.; 3½ in. by 4¾ in. Acquired in 1900.

The arrangement of the ornament should be compared with that of the sleeve-band in purple and buff, No. 818. The pattern of the outlining bands is the same as that on the two roundels described above, Nos. 822 and 823.

825. SILK PANEL, woven in colours on a red ground. Small free roundels enclosing representations of the Virgin seated on a throne and holding the infant Saviour in her lap. The bands outlining the circles have a succession of heart-shaped blossoms interrupted by four rosettes. The intervening spaces contain radiating floral devices of lozenge form.

Site unrecorded. 6th—7th century. PLATE XXVIII.

Size, 9 in. by 5½ in. Given by Robert Taylor, Esq., in 1900.

This stuff should be compared with a painting in a niche in the Monastery of St. Jeremias at Saqqara, representing the Virgin and Child (O. Dalton, Byzantine Art, Fig. 174).

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826. ROUNDEL of silk, woven in colours on a red ground. From a tunic; probably the end of a shoulder-band. A standing figure with the hands raised in the attitude of prayer (*orans*); there is a tree on either side of the figure. The border has a succession of heart-shaped blossoms, interrupted by four crosses.

Site unrecorded. 6th—7th century. PLATE XXIX.

Diam., 4 in. Given by Robert Taylor, Esq., in 1900.

827. SILK TEXTILE, cut to serve as a shoulder-band for a linen tunic; woven with alternating circles and eight-lobed panels in white, containing blossoms and plant forms surrounding a central device, in blue and red; the ground is red.

Probably from Antinoë. 6th—7th century.

Size, 16 in. by 10 in. Given by Robert Taylor, Esq., in 1900.
This stuff resembles in style others found at Antinoë (*cf.* O. v. Falke, Seidenweberei, Fig. 37).

828. STRIP OF SILK from the neck of a linen tunic, woven in colours on a pale blue ground with two devices repeated in alternate rows. One is a palmette; the other consists of two masks supported by foliations and surmounted by two griffin-headed birds linked together.

Probably from Antinoë. 6th century. PLATE XXXI.

Size, 12 in. by 1 in. Given by Robert Taylor, Esq., in 1900.
This stuff, together with those immediately following, shows the fanciful type of design associated with Antinoë so clearly that there can be little doubt that it came from that site. *Cf.* Guimet, Portraits, PLATE VIII. *See* also *Burlington Magazine*, XXXIII, 1918, p. 133 (C).

Portion of the tunic, a child's, to which this silk was attached, has been preserved. It has two very narrow shoulder-bands, each having a succession of small blossoms in coloured wools (now mostly perished) and undyed linen thread. The bands are applied, but on each side is a narrow tapestry stripe woven in the linen stuff of the tunic. This specimen is important as showing the type of tunic to which the silk stuffs were applied.

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829. SILK PANEL from a tunic, woven in colours with pairs of antelopes and leopards on red circular discs, with palmette-shaped designs between, on a blue ground.

Probably from Antinoë. 6th century. PLATE XXXI.

Size, 10½ in. by 2¾ in. Given by Robert Taylor, Esq., in 1900.

Cf. Guimet, Portraits, PLATE XI. *See* also *Burlington Magazine*, XXXIII, 1918, p. 133 (B). Reproduced, incorrectly, in Lessing, PLATE IIa.

830. STRIP OF WOVEN SILK from a tunic, with a minute pattern of foliated human masks, floral devices, hearts, circles and dots, in red and white on a dark blue ground.

Probably from Antinoë. 6th—7th century. PLATE XXXI.

Size, 8 in. by 1 in. Given by Robert Taylor, Esq., in 1900.

See Burlington Magazine, XXXIII, 1918, p. 133 (D).

831. TWO FRAGMENTS OF SILK, with a tiny pattern divided into panels of varying shapes by straight bands. One of them has rosettes, small birds within circles, and floral ornament, in red, green, blue and white, on blue. The only remaining portion of the pattern of the other consists of two birds in white and red on a red ground.

Probably from Antinoë. 6th—7th century.

Size, 6½ in. by 4 in. Given by Robert Taylor, Esq., in 1900.

832. FRAGMENTS OF SILK TEXTILES, with a small pattern of lozenges outlined by minute crescents and leaves, and enclosing star-shaped or circular devices, in pale colours on a dark blue ground.

Probably from Antinoë. 6th—7th century.

Size, 6¾ in. by 3½ in. Given by Robert Taylor, Esq., in 1900.

With these fragments were two small pieces of linen stuff with intersecting horizontal and vertical stripes in dark blue.

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833. SHOULDER-BAND from a tunic, of silk, woven with a diaper of pear-shapes, each with a ring at the point, within lozenges outlined by double rows of discs, in red, buff and white, on a blue ground.

Probably from Antinoë. 6th—7th century. PLATE XXIX.

Size, 21½ in. by 2¾ in. Given by Robert Taylor, Esq., in 1900.

834. FRAGMENTS OF A SILK TEXTILE, with a small pattern of birds with outspread wings holding rings or wreaths in their beaks, and two varieties of tree devices. The birds and trees are repeated in alternate horizontal rows. The former are in yellowish-white; the latter are alternately in that colour or in green. The ground is red.

Probably from Antinoë. 6th—7th century.

Size, 10 in. by 5 in. Given by Robert Taylor, Esq., in 1900.

835. SMALL FRAGMENTS OF SILK; all have small diaper patterns in yellowish-white on a red ground. There are three different patterns; all consist of lozenges formed by foliated stems and enclosing conventional devices within shaped panels.

Probably from Antinoë or Akhmîm. 6th—7th century.

PLATE XXXI.

Size, 8 in. by 7½ in. Given by Robert Taylor, Esq., in 1900.
See Burlington Magazine, XXXIII, 1918, p. 133 (G. and H.).

836. FRAGMENT OF SILK TEXTILE, with a pattern of conventional floral devices on circular discs, surrounded by slender foliated stems. These are in yellowish-white on a red ground. Along one side is a dark blue border (part of the same stuff) with a row of geometrical ornaments in pale colours.

Probably from Antinoë or Akhmîm. 6th—7th century.

Size, 6 in. by 3½ in. Given by Robert Taylor, Esq., in 1900.

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837. FRAGMENT OF SILK TEXTILE, with a pattern of lozenges outlined by slender curved foliated stems and enclosing circular and star-shaped panels, on each of which is a plant form. The pattern is in white on a red ground.

Probably from Akhmîm or Antinoë. 6th—7th century.

Size, 1½ in. by 11 in. Given by Robert Taylor, Esq., in 1900.

838. PORTIONS OF TWO SHOULDER-BANDS from a linen tunic, of silk woven in colours on a red ground. They are divided up by rectangular compartments, each containing an ornamental circle, with a floral design above and below. The spaces thus formed are filled with conventional plants alternating with birds (ibises ?). There is an inner border of scale ornament and an outer one with a row of minute trefoils. The colours are blue, green, red, yellow and white.

Probably from Antinoë. 6th—7th century. PLATE XXX.

Sizes, 21 in. by 4½ in.; 18 in. by 3 in. Acquired in 1903.

Portion of the neck opening of the tunic is visible on the left side of one of the shoulder-bands; it shows a fragment of an edging of woven cotton stuff in brown and white threads. Fragments of the tunic remain, showing that it had a close short pile surface underneath. *See* also No. 780.

839. TWO ROUNDELS from the same tunic as the preceding (No. 838) and of the same colours and texture. Each contains a conventional tree with two birds resting on the branches and two others below; same borders as above.

Probably from Antinoë. 6th—7th century. PLATE XXX.

Diam. of each, 6 in. Acquired in 1903.

The scale border should be compared with that of the purple panel, No. 809, and the birds with those on No. 800. Several of the motives of these coloured silks are adapted from those on the finer purple stuffs. The scale border is frequently seen on the Coptic group of tapestries. *Cf.* the birds on silk stuff from Antinoë in Lessing, PLATE II, c.

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840. SILK PANEL (incomplete) woven with a close diaper of lance-head leaves in buff on a deep purple ground. There is a twisted red silk fringe along one side. Perhaps a kerchief or pillow cover.

Probably from Akhmîm. 6th—7th century. PLATE XXIX.

Given by Robert Taylor, Esq., in 1900.

See Forrer, Seiden-Textilien, PLATE VIII, 1. Along one side is a linen band, with a fringe of red silk cord, formed from the warp ends.

841. FRAGMENT OF SILK TEXTILE; same pattern as the above.

Probably from Akhmîm. 6th—7th century.

Size, 3½ in. by 6¼ in. Given by Sir C. Purdon Clarke, C.V.O., C.I.E., in 1887.

842. STRIP OF SILK, woven with a pattern of circles placed close together, each having in the middle a four-petalled rose, an inner border of small quatrefoils and an outer border of curved stems. In the intervening spaces are rosettes. The pattern is in red, green, yellow and white on a red ground.

From Armant. 7th—8th century. PLATE XXXII.

Size, 2¼ in. by 17½ in. Acquired in 1888.

843. SILK PANEL from a tunic, woven with a small diaper of rosettes within circles enclosed within elongated angular compartments outlined by zig-zag bands, in white on a red ground.

Site unrecorded. 7th—8th century.

Size, 7 in. by 8 in. Acquired in 1887.

The early date of discovery points to the probability of the site being Akhmîm. The stuff is unskilfully woven, and the pattern is irregular. There is another specimen in the Brussels Museum (Errera, Étoffes Égypt., No. 353).

844. THREE PIECES OF SILK TEXTILE, woven in colours, chiefly pale blue, yellow and buff on a dark blue ground, with rows of small ovals, partly made of two heart-shaped ornaments separated by rows

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of discs ; these devices are supported by branched stems (?). Small palmettes fill the intervening spaces.

Site unrecorded. 7th century.

Size, 6 in. by 9 in. Acquired in 1891.

There are three fragments showing two variations of the pattern with slight differences. They were removed from the outside of a padded hemispherical cap. The design shows certain resemblances to some of the silks from Antinoë (*e.g.*, Guimet, Portraits, PLATE VIII) ; it was acquired, however, before that site was excavated.

845. SHOULDER-BAND from a tunic, of silk, woven with small circles within lozenge-shaped compartments in buff on a red ground. The circles contain tree devices and the compartments are outlined by curved foliated stems with quatrefoils at the intersections.

Site unrecorded ; probably from Akhmîm. 6th—7th century.

PLATE XXXII.

Size, 22 in. by 5 in. Given by Robert Taylor, Esq., in 1900.

Cut with the pattern upside down, and therefore probably from the back of the tunic. *See Burlington Magazine*, XXXIII, 1918, p. 133 (F).

846. PORTION OF A SHOULDER-BAND from a tunic, of silk, woven with small circles within lozenge-shaped compartments, in buff on a purple ground. The circles each contain a conventional tree with a bird on either side, and the compartments are outlined by curved foliated stems with rosettes at the intersections.

From Akhmîm. 6th—7th century.

Size, 7½ in. by 4 in. Acquired in 1887.

See Forrer, Seiden-Textilien, PLATE VIII, 4, 5 ; Lessing, PLATE I, b. ; Errera, Cat. d'Étoffes, No. 1bb ; Cox, Soieries, PLATE 22, 1. There is a similar piece in the Kaiser Friedrich Museum at Berlin (Preuss. Jahrbuch, XXIV., 1903, p. 172, Fig. 15).

847. FRAGMENT OF A SHOULDER-BAND ; same pattern as the above, but in white, on a red ground.

From Akhmîm. 6th—7th century.

Size, 2⅜ in. by 3½ in. Acquired in 1887.

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848. LOWER PORTION OF A SHOULDER-BAND; same pattern and colour as No. 847.

Akhmîm. 6th—7th century. PLATE XXXII.

Size, 9½ in. by 2¾ in. Acquired in 1889.

Cut with the pattern upside down and therefore probably from the back of the tunic.

See Burlington Magazine, XXXIII, 1918, p. 133 (A).

849. PORTION OF A SHOULDER-BAND from a tunic, of silk, woven with a diaper of lozenges outlined by curved foliated stems, with star forms at the intersections. Within each lozenge is a large striped heart-shaped petal. The pattern is in yellow on a red ground.

Site unrecorded. 6th—7th century. PLATE XXXII.

Size, 8¼ in. by 4 in. Given by Robert Taylor, Esq., in 1900.

Cf. Forrer, Seiden-Textilien, PLATE X., 1 (the pattern is not quite the same). *See Burlington Magazine*, XXXIII, 1918, p. 133 (E). There is a similar piece in the Kaiser Friedrich Museum at Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 170, Fig. 14).

850. SILK TEXTILE, four pieces, probably from the neck of a tunic; woven in yellow on a red ground, with a diaper of minute plant forms.

From Akhmîm. 6th—7th century.

Size, 19 in. by 5 in. Acquired in 1893.

Cf. the outer border of shoulder-bands, No. 838.

851. TEXTILE, the warp of linen, the weft of silk and wool, with a small trellis pattern enclosing crescents, in buff colour on a ground of lighter shade.

Probably from Akhmîm. 6th—7th century.

Size, 4½ in. by 2⅛ in. Given by Sir C. Purdon Clarke, C.V.O., C.I.E., in 1887.

The same pattern in Forrer, Seiden-Textilien, PLATE VIII, 3 (from Akhmîm).

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852. SILK FRAGMENT, with a small diaper of quatrefoils and trefoils within circles on a minute chequered ground, in brown on white.

Probably from Akhmîm. 6th—7th century.

Size, 4¾ in. by 3 in. Given by Sir C. Purdon Clarke, C.V.O., C.I.E., in 1887.

The same pattern in Forrer, Seiden-Textilien, PLATE IX, 4 (from Akhmîm). The pattern has been copied in a silk fabric woven at Crefeld (fragment in the Museum, No. 1641–1888).

853. TEXTILE woven in silk and wool, with a small trellis pattern enclosing trefoils and outlined by interlaced zig-zags, in deep purple on a reddish purple ground.

Site unrecorded. 6th—7th century.

Size, 5¼ in. by 6¾ in. Given by Robert Taylor, Esq., in 1900.

854. SILK PANEL, cut to form a border for the neck of a tunic; woven in black on a pink (faded) ground, with a diaper of star-forms enclosing rosettes and connected by slender angular foliated stems.

Probably from Akhmîm. 7th century.

Size, 4 in. by 9 in. Acquired in 1904.

Same pattern in Forrer, Seiden-Textilien, PLATE VIII, 6; *see* also Lessing, PLATE V, c; Errera, Cat. d'Étoffes, Brussels, 1907, No. ICC.

Cf. No. 855.

855. PANEL of woven silk, cut and shaped for the neck and shoulders of a tunic. The diaper pattern, in buff on a red ground, consists of lozenges formed by leafy stems bent to an angle at the ends, with small quadruple lozenges at the points of intersection. These represent an angular version of S-shaped stems and quatrefoils. Within the lozenges are cross-shaped foliated devices alternately in circles or barbed quatrefoils.

From Akhmîm. 7th century.

Size, 13 in. by 3 ft. Acquired in 1887.

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856. Two Square Panels in silk, from a yellow silk tunic; woven in black outline on a deep purple ground, with a pattern of quatrefoils placed close together and enclosing two different palmette-shaped devices repeated in alternate rows. In the narrow intervening spaces are small ovals enclosing a cruciform monogram in Greek letters.

Probably from Akhmîm. 7th century. Plate XXXII.

Panels, 9¾ in. square; one piece, 18 in. by 14 in. Given by Robert Taylor, Esq., in 1900.

The stuff is similar to a group reproduced in Lessing (Plate v). The monogram is not very clear. It may perhaps be A at the bottom, Y at the top, and K to the right and left. It appears, however, to have been made to balance to right and left for convenience in weaving. In that case it may be intended to be the same as that on a silk stuff, with a pattern of somewhat similar character, in the shrine of St. Mandelbertha in Liège Cathedral (Lessing, Plate liv b; drawing in the Museum, No. 1771–1888). That monogram has been interpreted as H P A K Λ I O V (O. v. Falke, Seidenweberei, Vol. II, p. 7). If that interpretation is correct, the reference may be to the Byzantine Emperor Heraclius (610–641).

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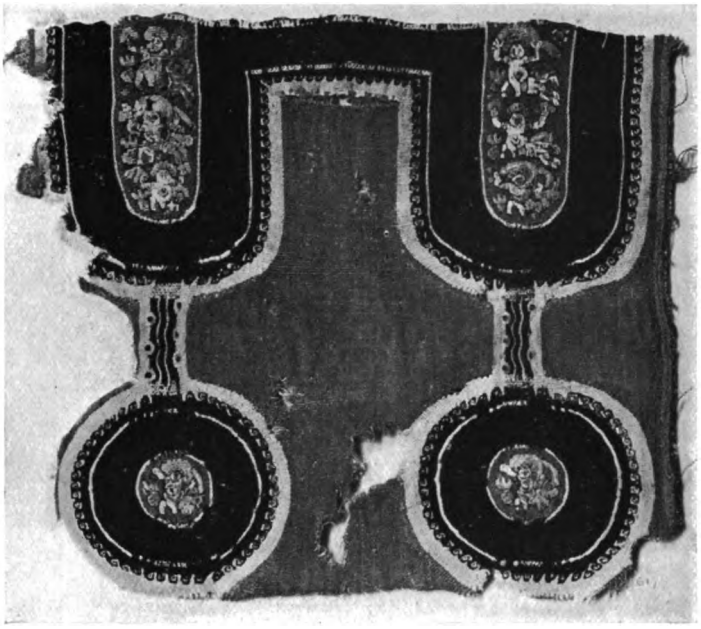

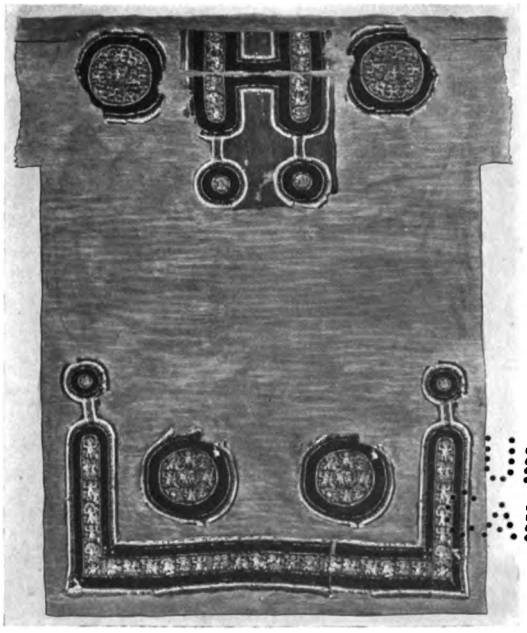

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617. Part of a tapestry-woven Tunic, and diagram of the Tunic reconstructed.

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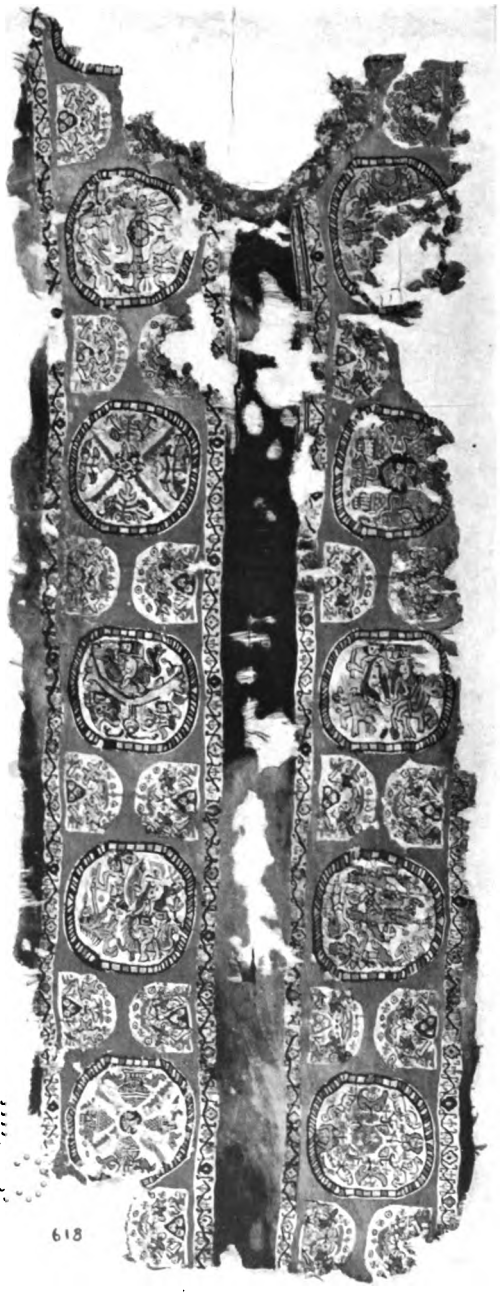
Plate II.



618. Front of a tapestry-woven Tunic.

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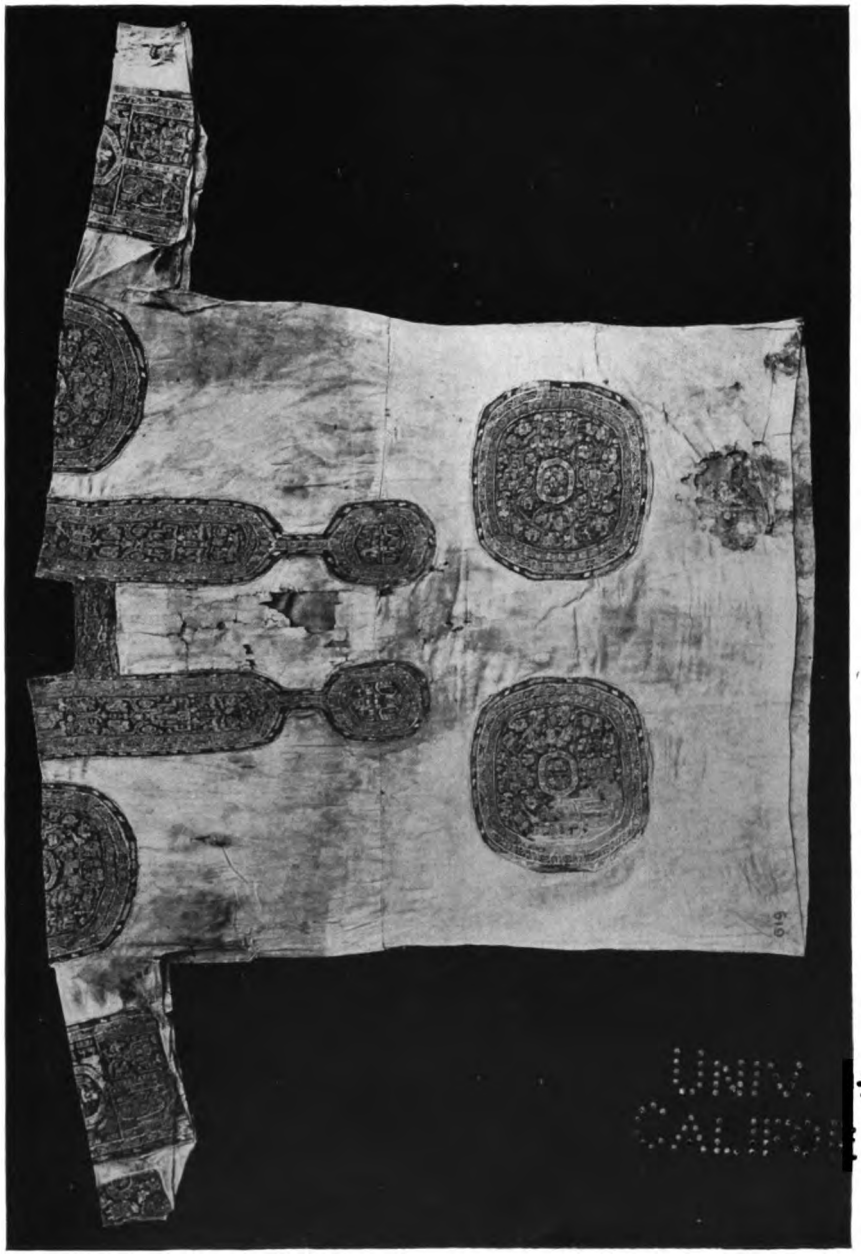
Plate III.



619. Linen Tunic with tapestry-woven ornaments.

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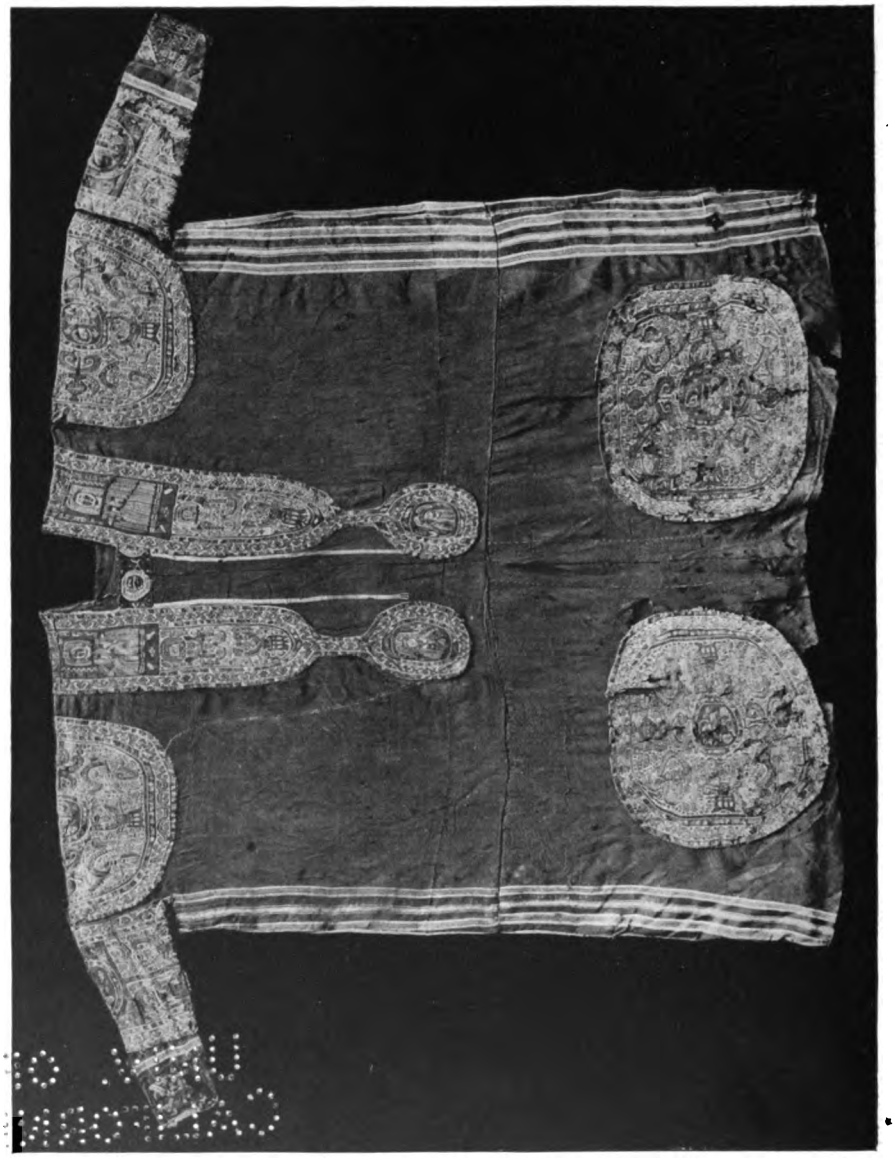
PLATE IV.



620. Woollen Tunic with tapestry-woven ornaments.

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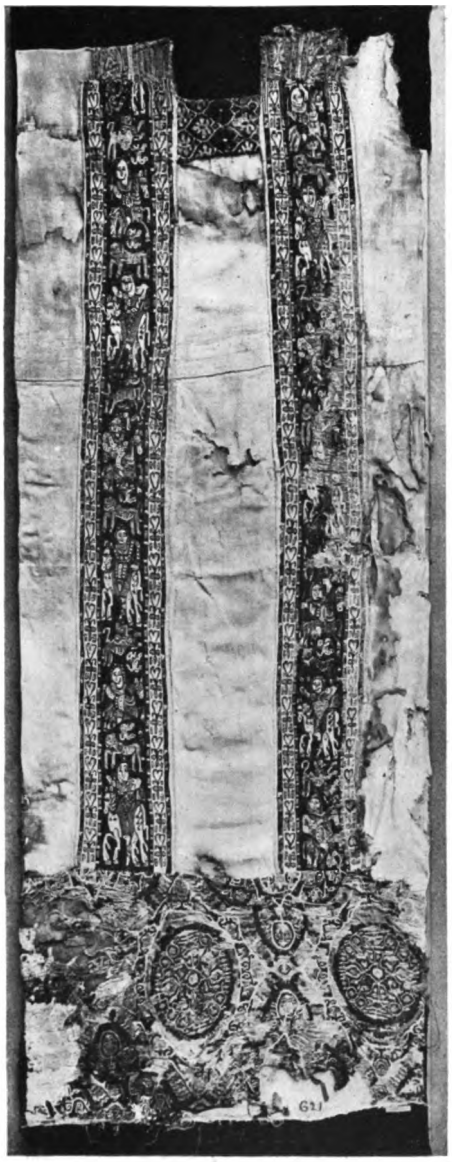

621, 622. Linen Tunics with tapestry-woven ornaments.

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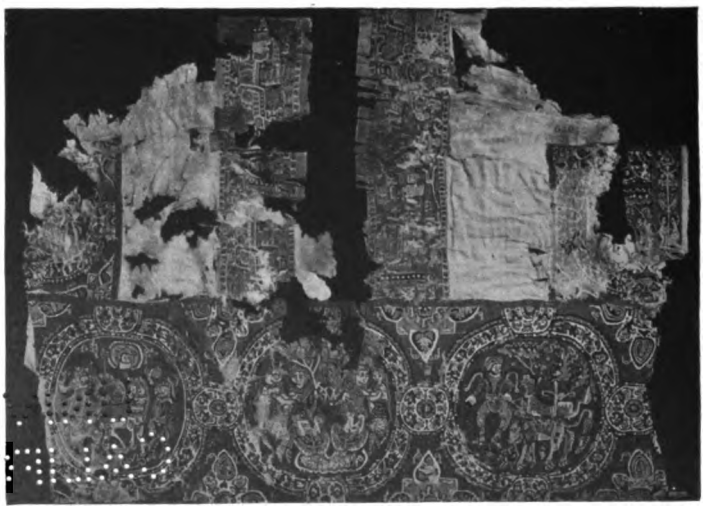
Plate VI.



625, 626. Portions of linen Tunics with tapestry-woven ornaments.

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627. Tapestry-woven Hanging.

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Plate VIII.

628, 629, 630, 631, 637. Tapestry-woven Bands.

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632, 634, 647, 678. Tapestry-woven Bands and Panels.

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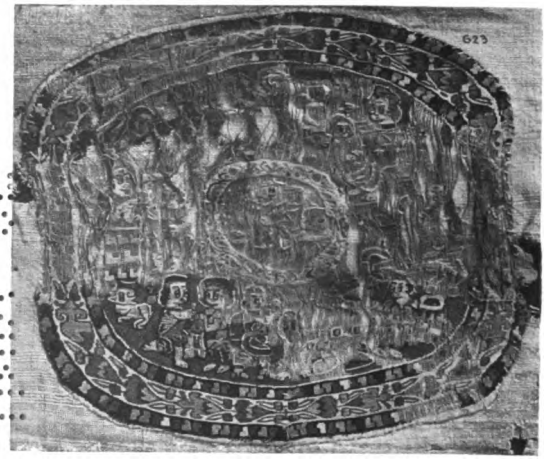

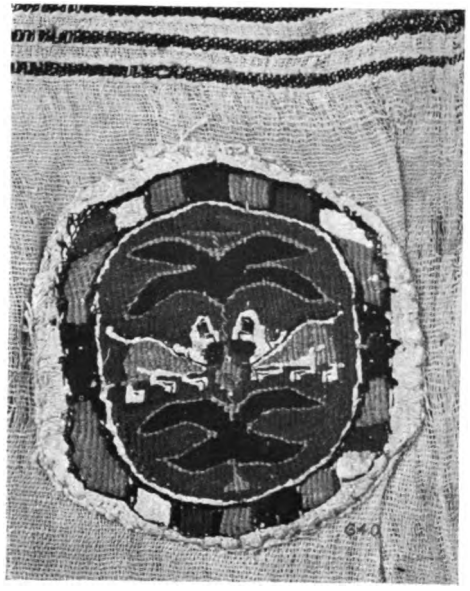

623, 636, 639, 640. Tapestry-woven Roundels.

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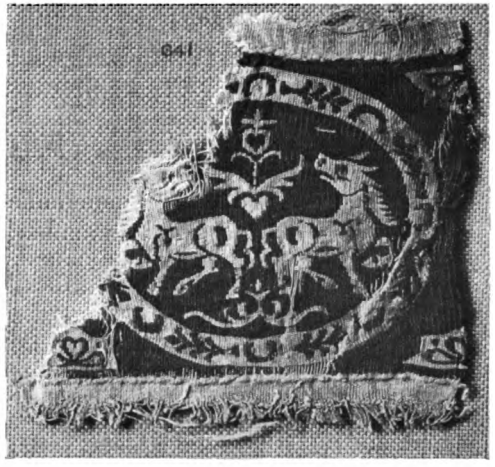

641, 642, 643, 645. Tapestry-woven Panels and Roundel.

PLATE XI.

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Plate XII.

666, 671, 679, 681. Tapestry-woven Bands and Panels.

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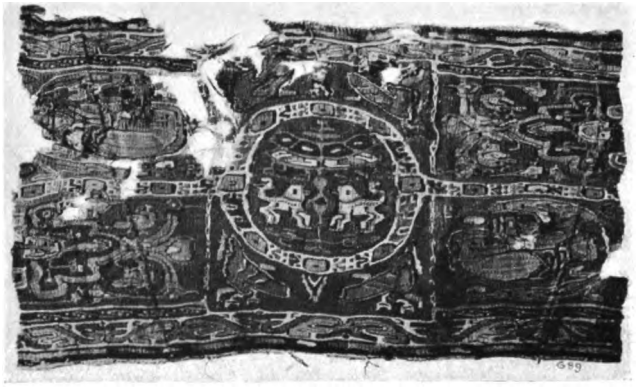

669, 689, 690. Tapestry-woven Rounder and Panels.

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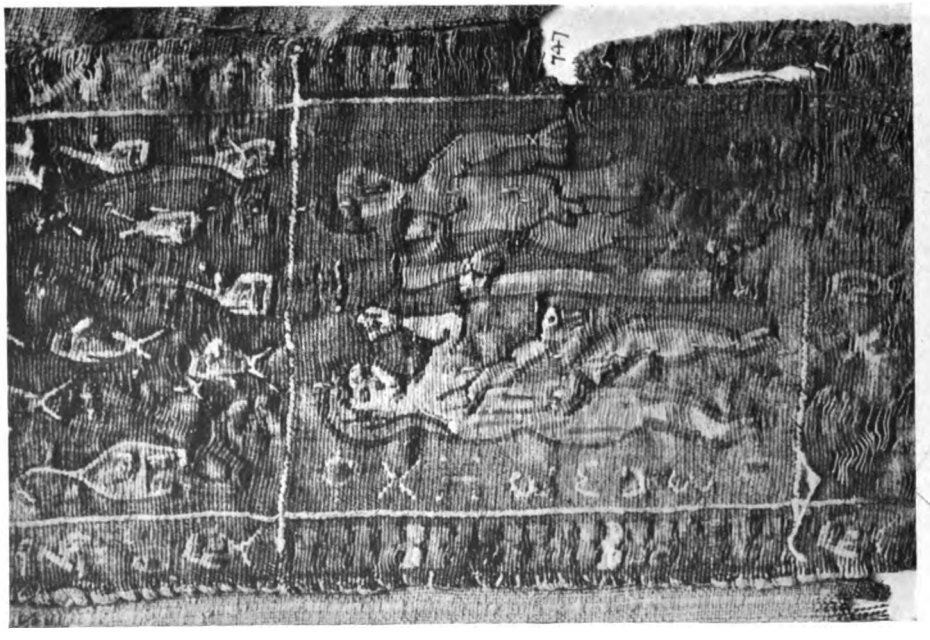
Plate XIV.



703, 712, 747. Tapestry-woven Panels and Shoulder-band.

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Plate XV.

691, 692, 693, 715. Tapestry-woven Roundels.

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719. Tapestry-woven Roundel. 778, 779. Roundels embroidered in Silk.

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781, 782. Fragments of silk embroidery. 784. Fragment of woollen embroidery.

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Plate XVIII.

777, 780. Linen Roundels embroidered in silk.

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785. Printed linen, "The Annunciation."
786. Printed linen, "The Nativity."

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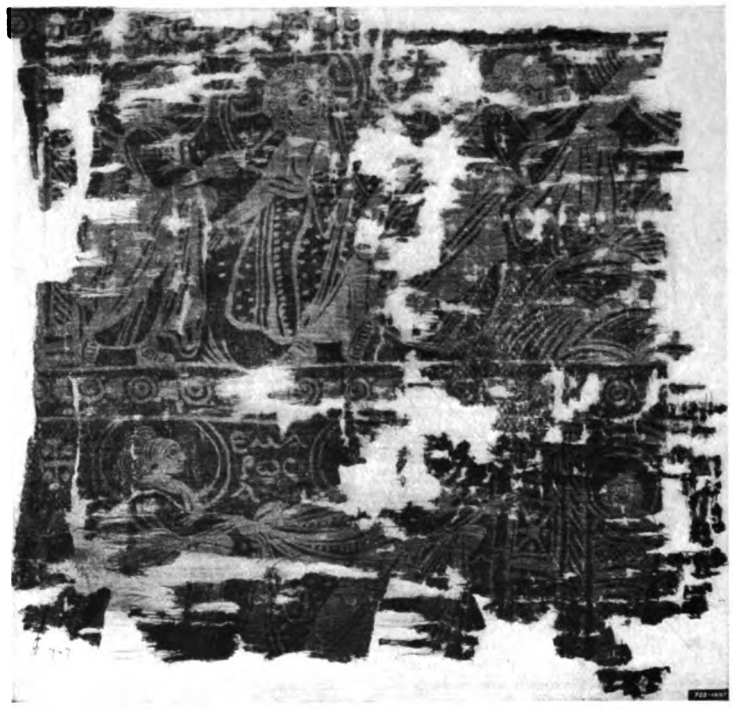
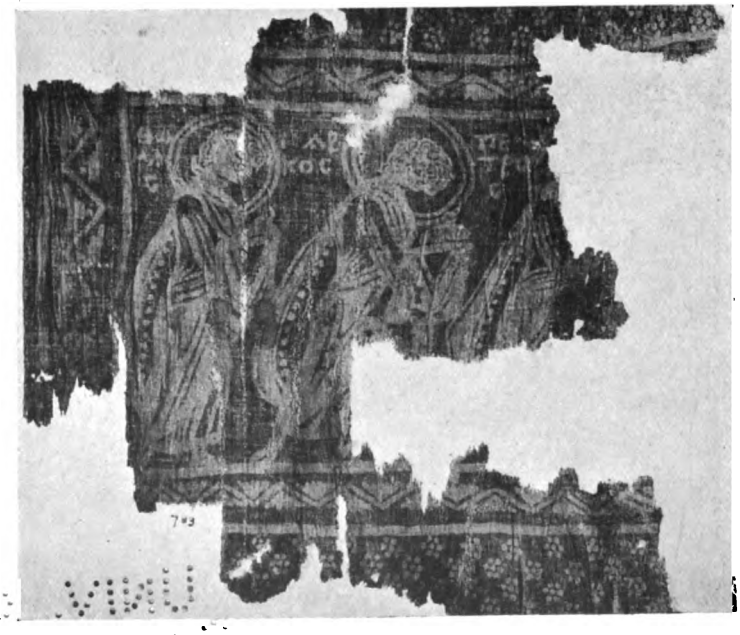
Plate XX.





787. Printed linen, Biblical Scenes.
789, Printed linen, "SS. Thomas, Mark, and Peter."

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798, 799. Roundels of woven silk.

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Plate XXII.

800. Panel of woven silk.

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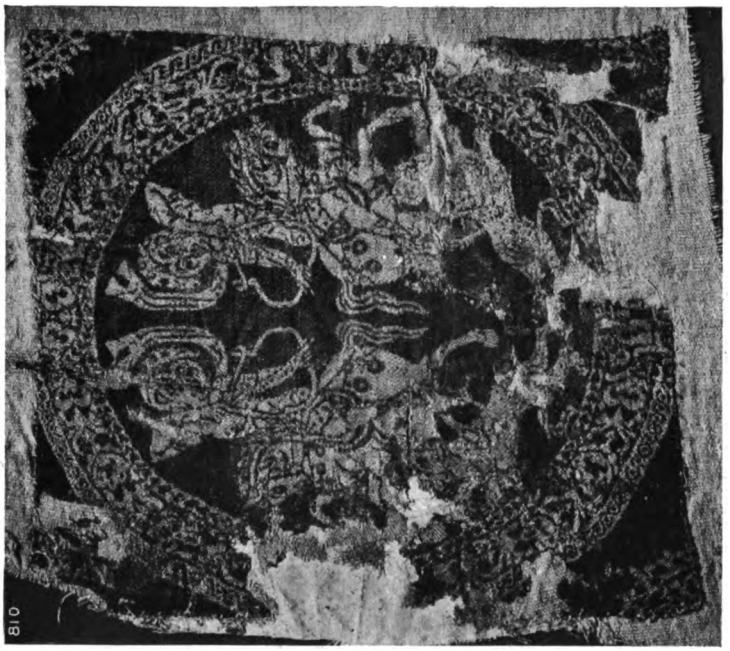
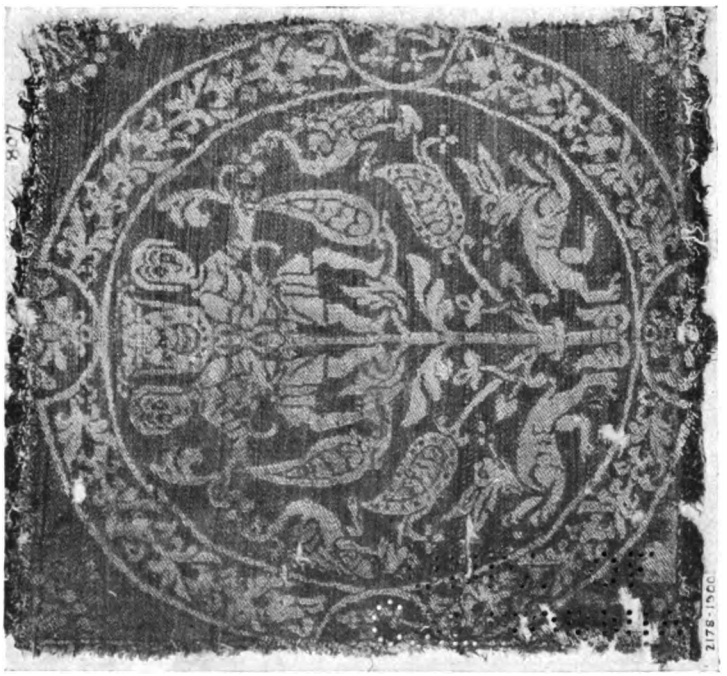
Plate XXIII.





807, 810. Panels of woven silk.

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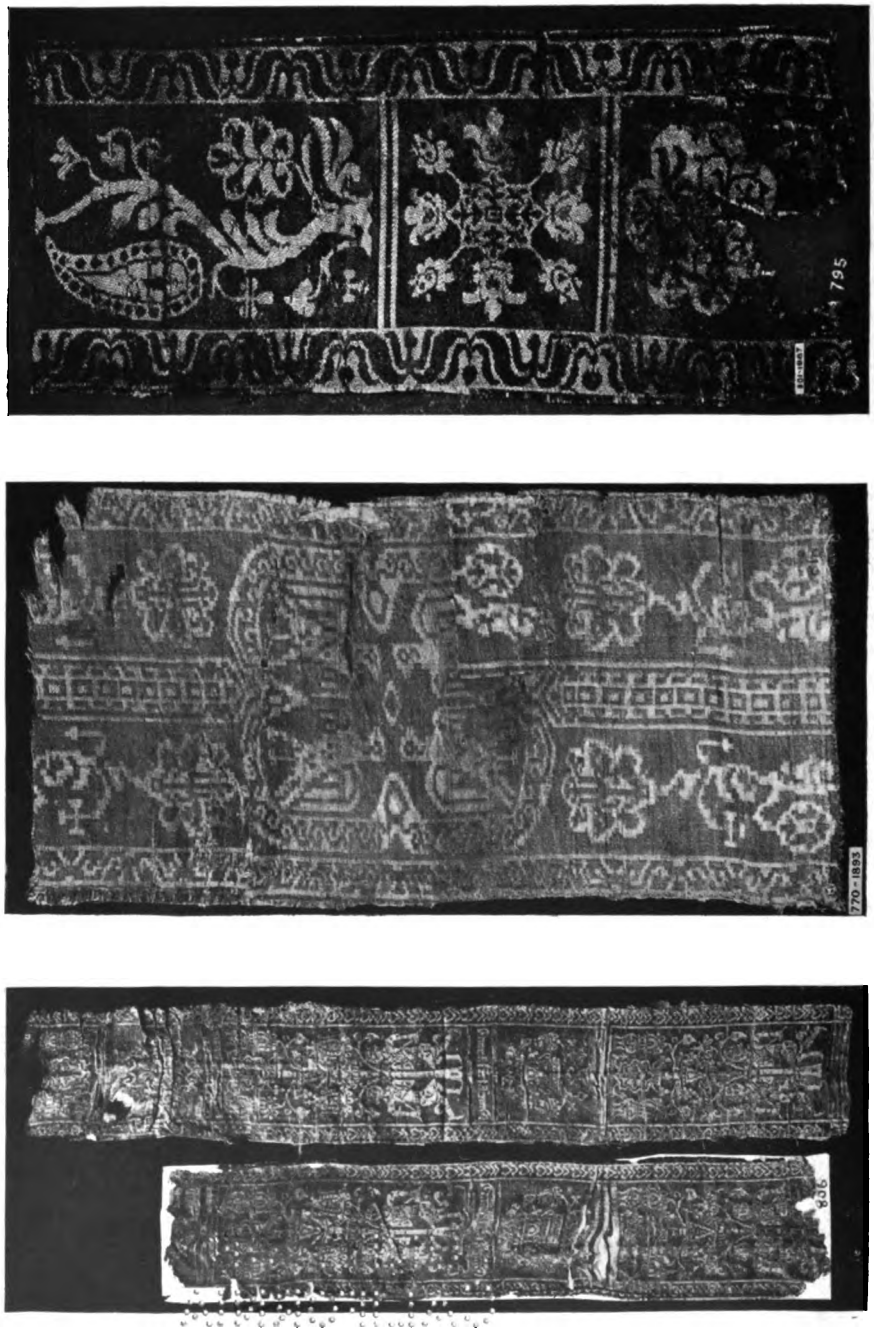
Plate XXIV.



795, 806, 818. Shoulder-bands of woven silk.

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808, 819. Panels of woven silk, and restored drawing of the latter.

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Plate XXVI.

821. Panel of woven silk.

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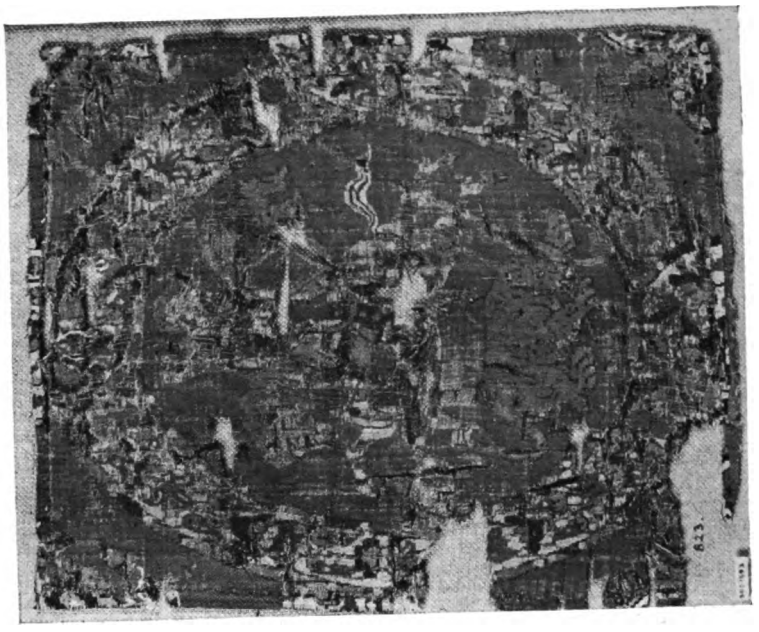
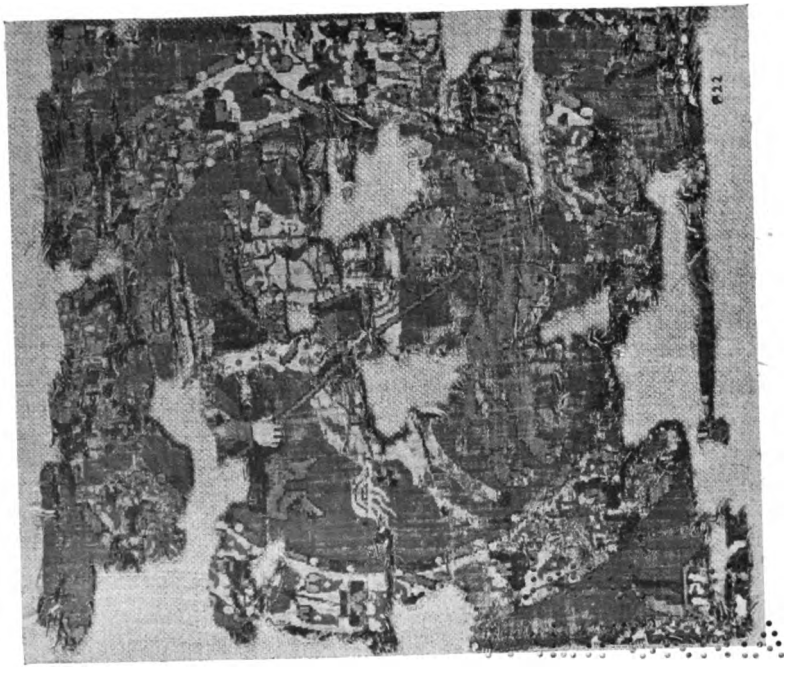
Plate XXVII.





822, 823. Panels of woven silk.

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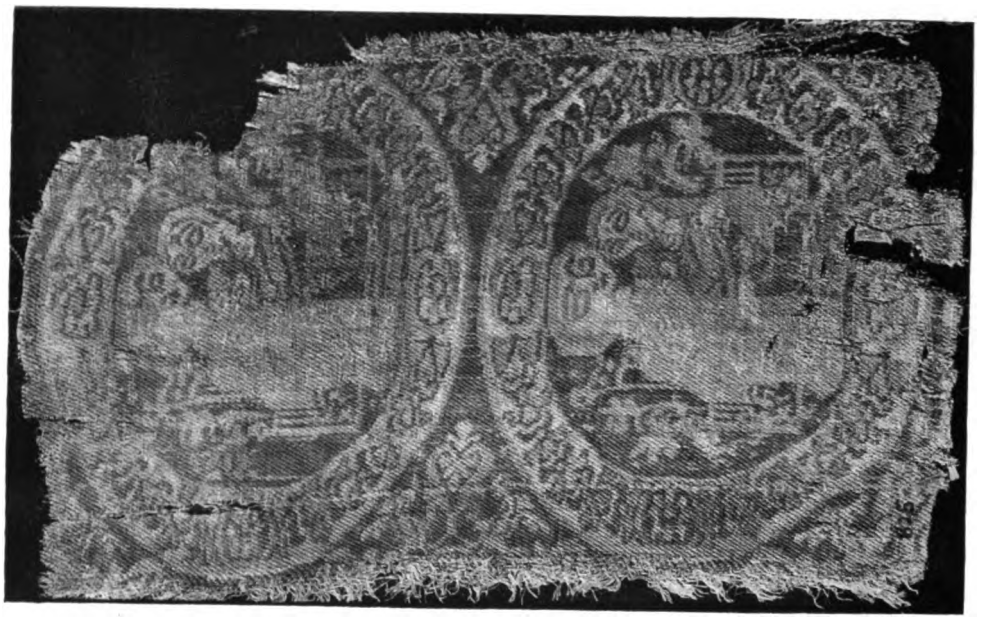
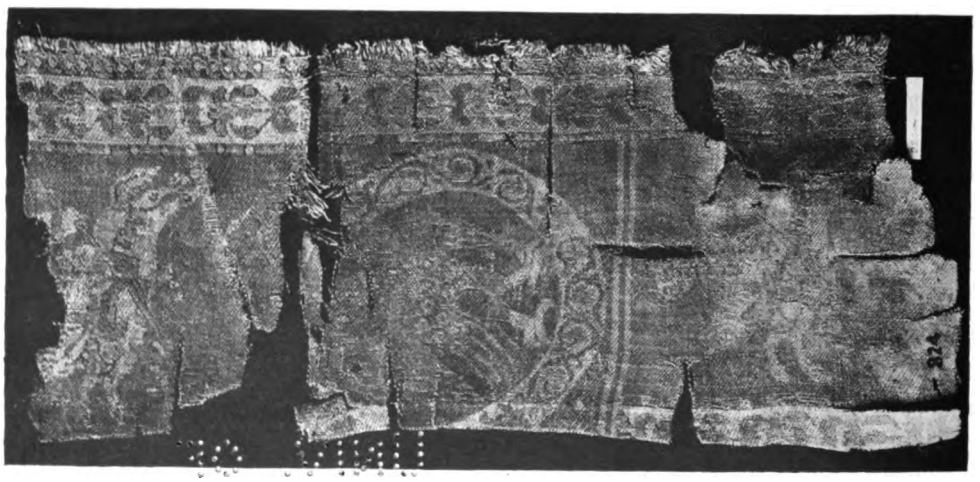
Plate XXVIII.





824, 825. Panels of woven silk.

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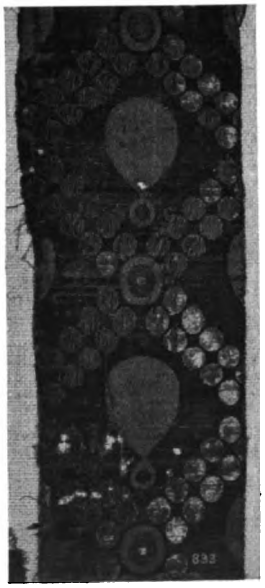

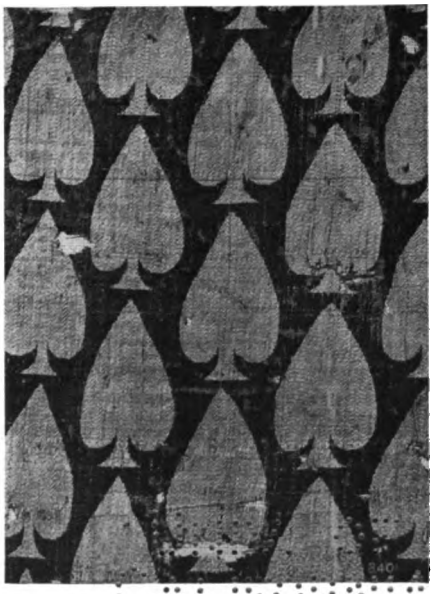

826, 833, 840. Roundel, Band and Panel of woven silk.

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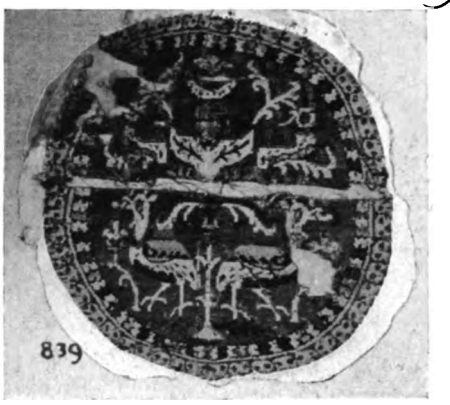
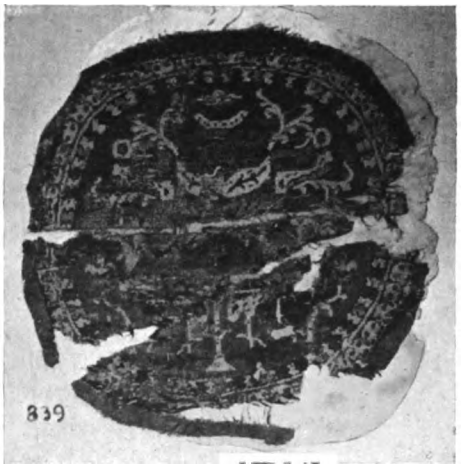
Plate XXX.





838, 839. Bands and Roundels of woven silk.

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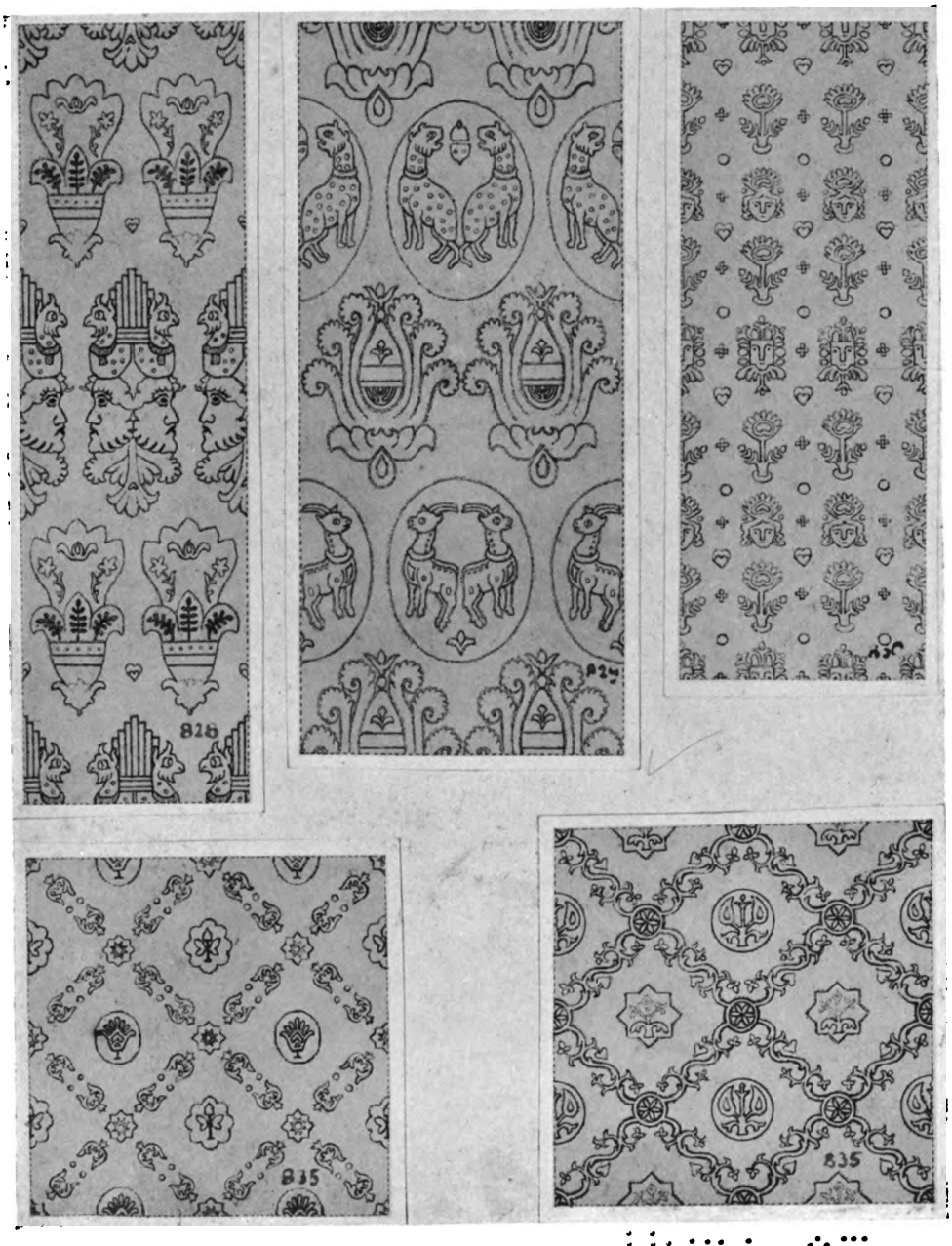

828, 829, 830, 835 (2). Diagrams showing completion of silk fragments.

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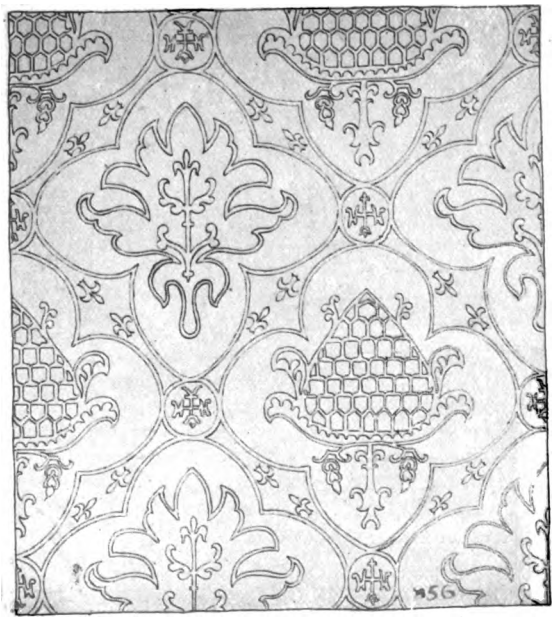
Plate XXXII.



842, 845, 848, 849, 856. Diagrams showing completion of silk fragments.

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